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VOCAL SCORE

ERMINIE

COMIC OPERA

LIBRETTO BY

CLAXSON BELLAMY

AND

HARRY PAULTON

MUSIC BY

E. JAKOBOWSKI

White-Smith Music Publishing Company

BOSTON NEW YORK CHICAGO

Made in U.S.A.

VOCAL SCORE

ERMINIE

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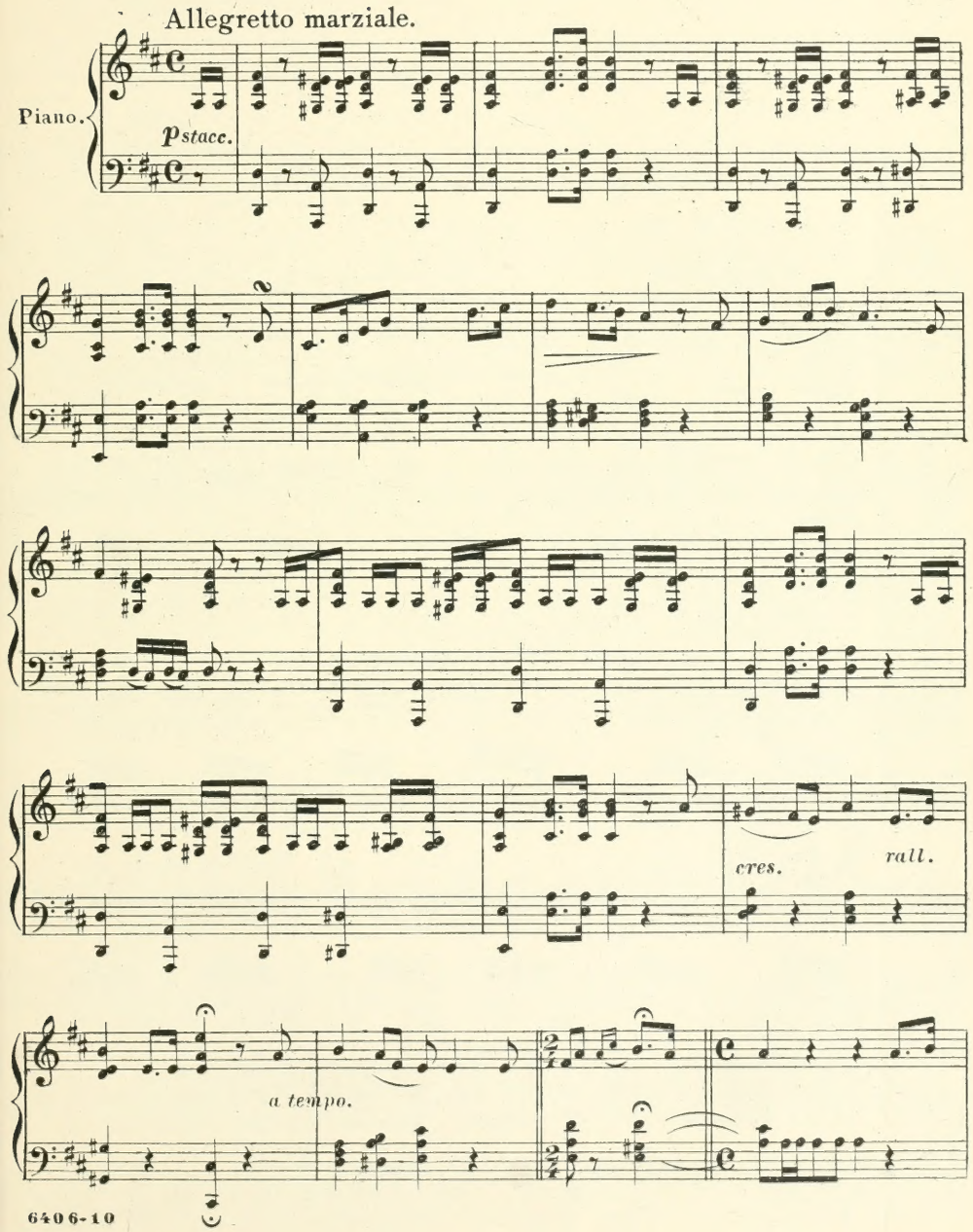
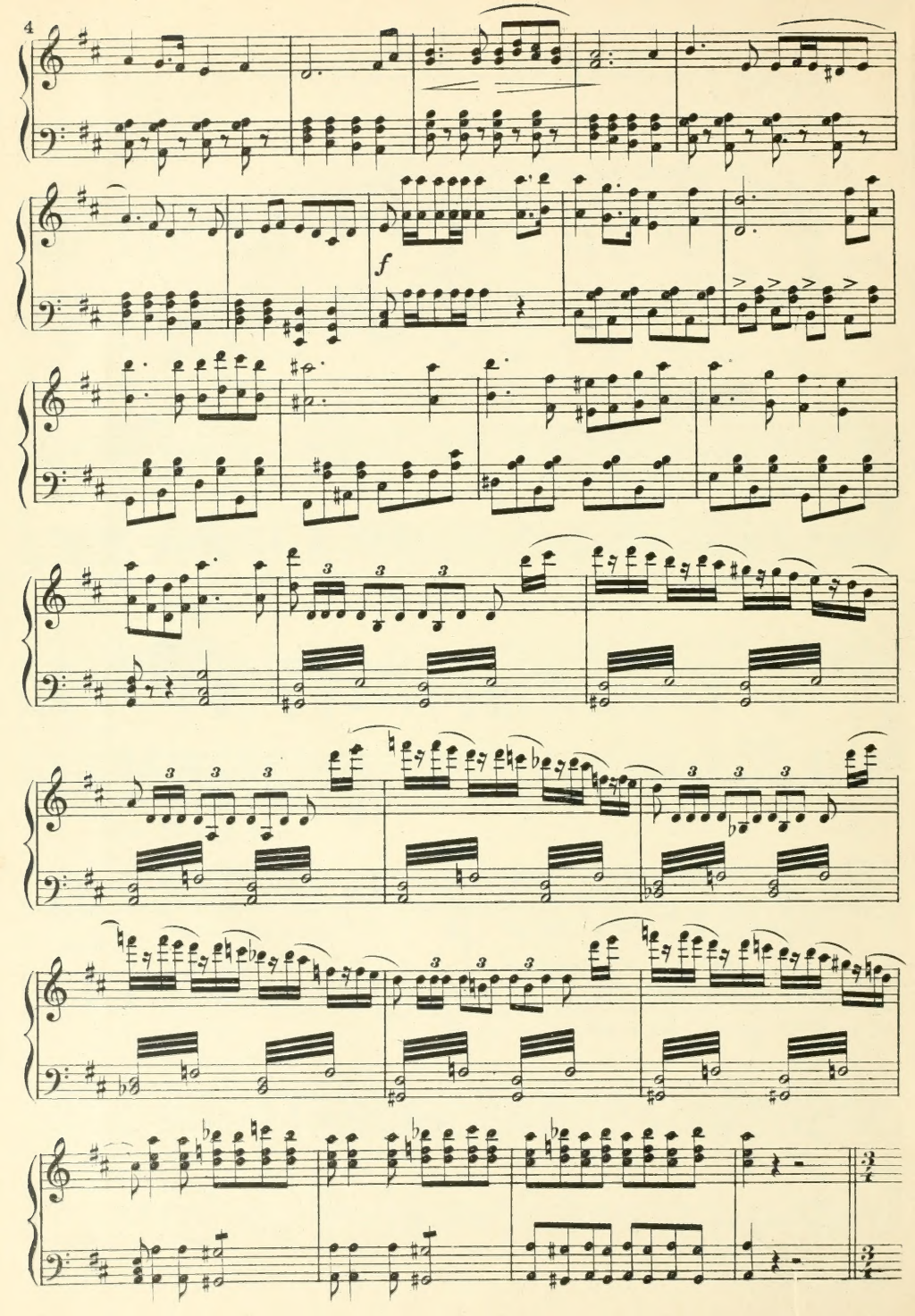
M1503
J25E7

Overture to "Erminie."

Music

ED. JAKOBOWSKI.




f

Andante.

p

Allegretto.
Unaccompanied Chorus behind the Curtain.

p

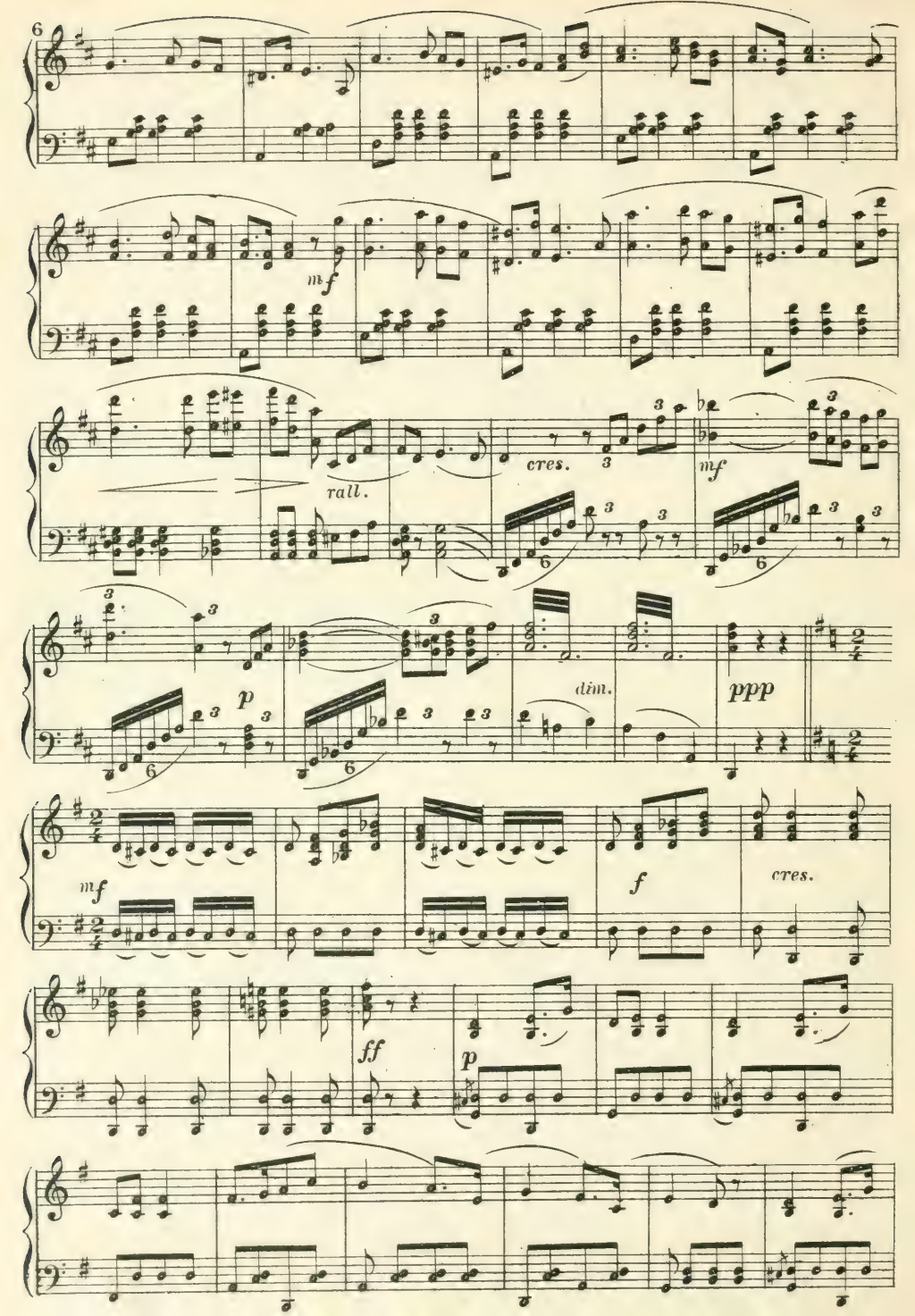
mf *p* *rall.*

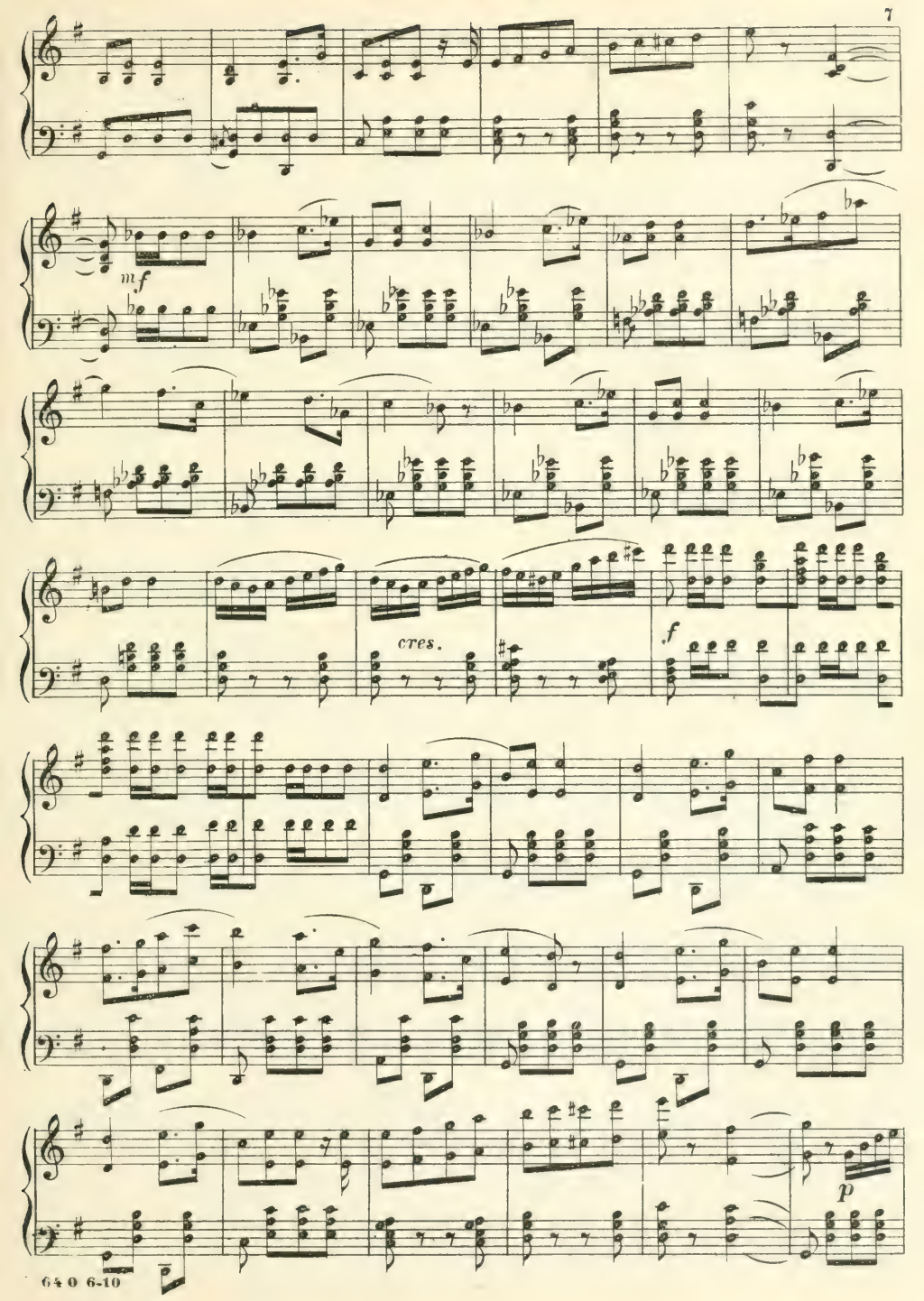
Moderato.

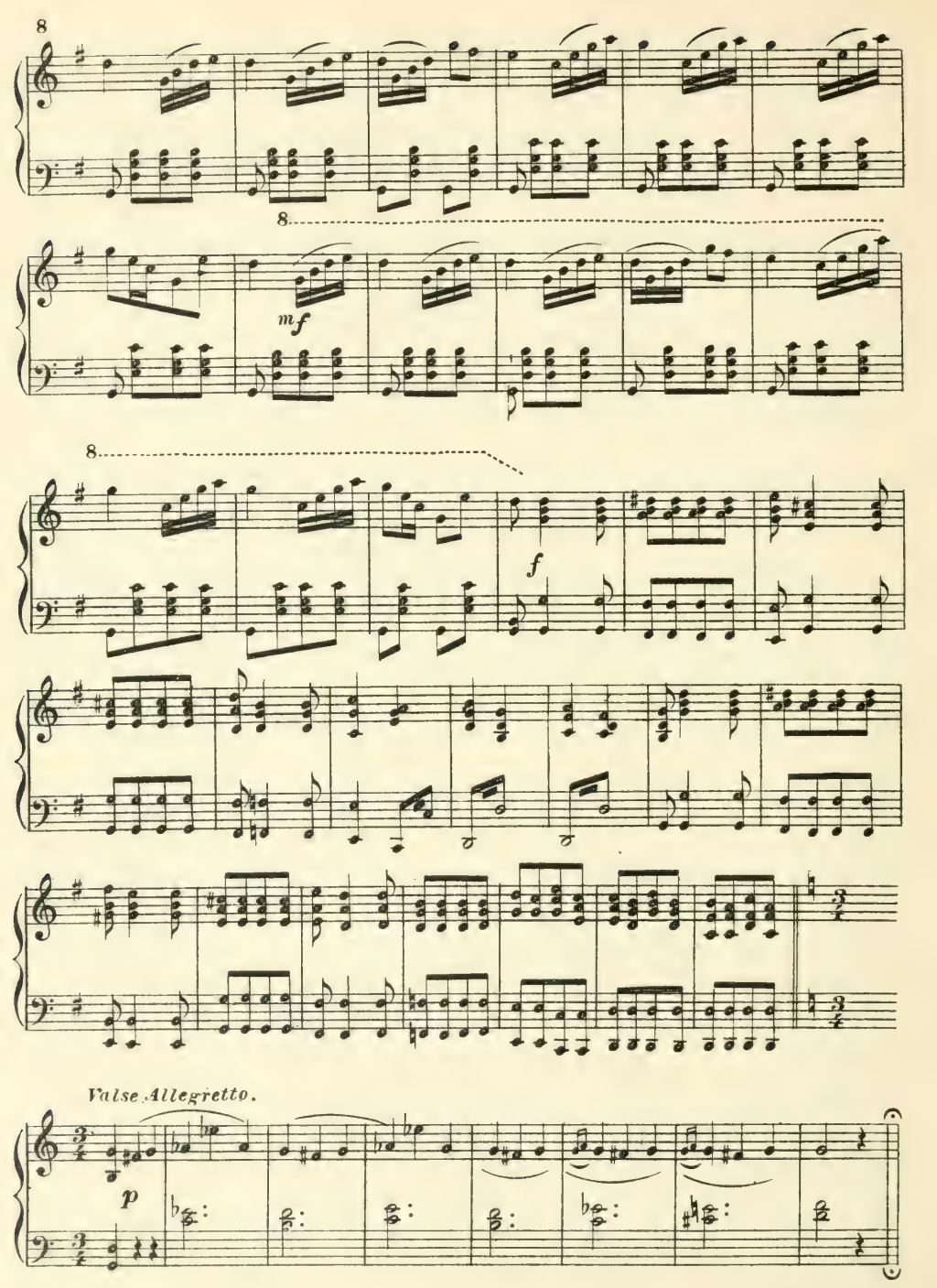
p

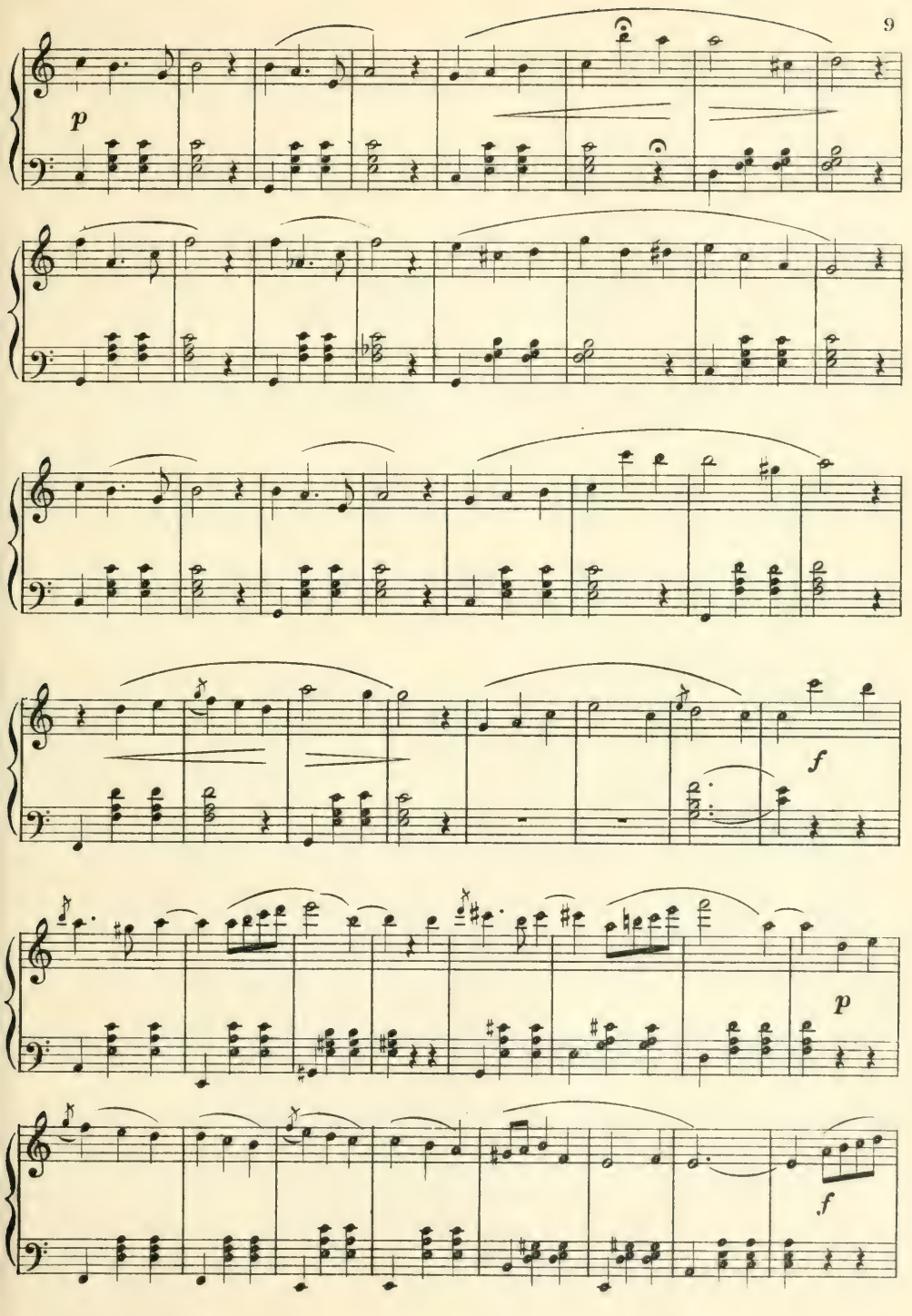
accel. *cres.*

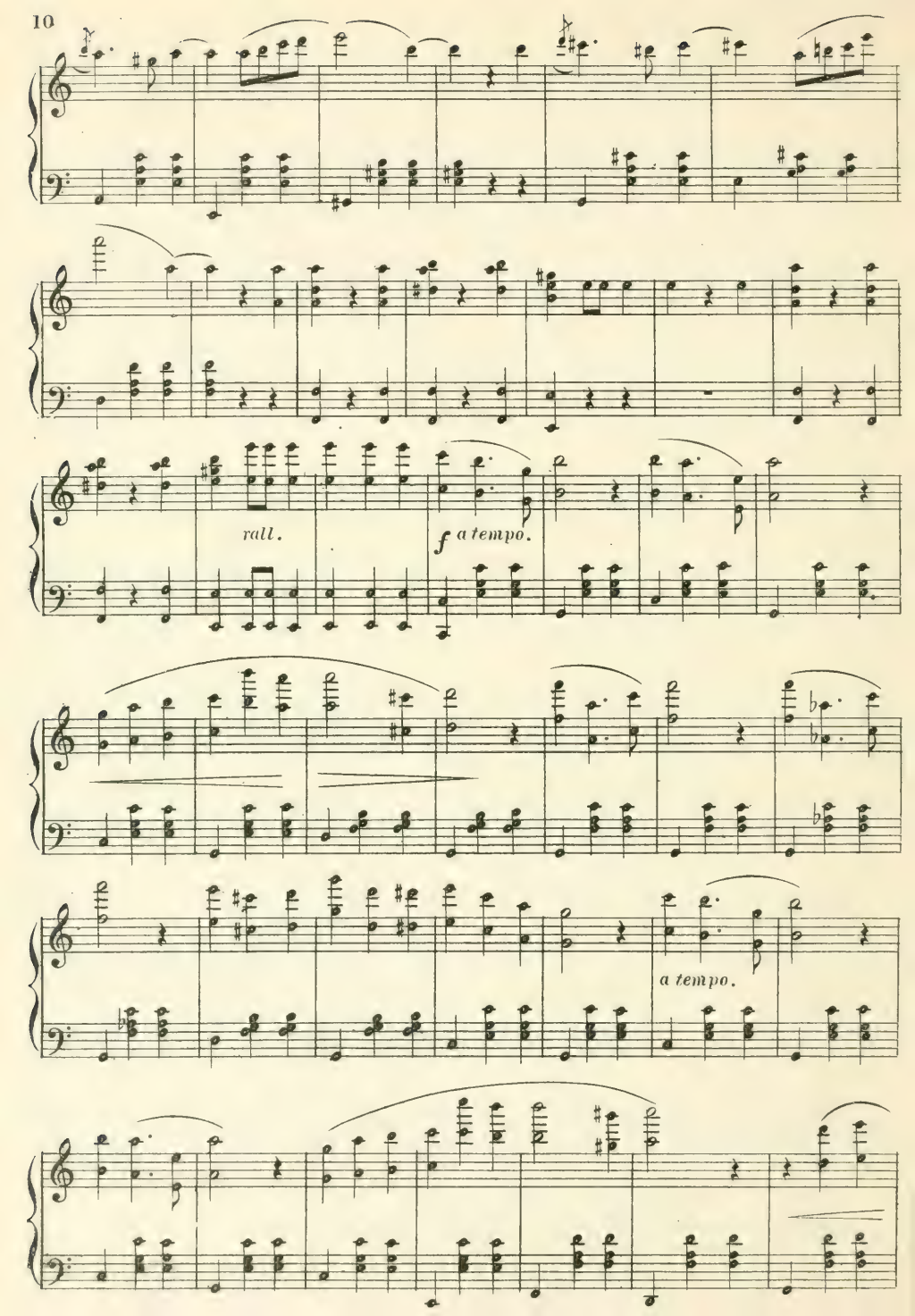
a tempo.

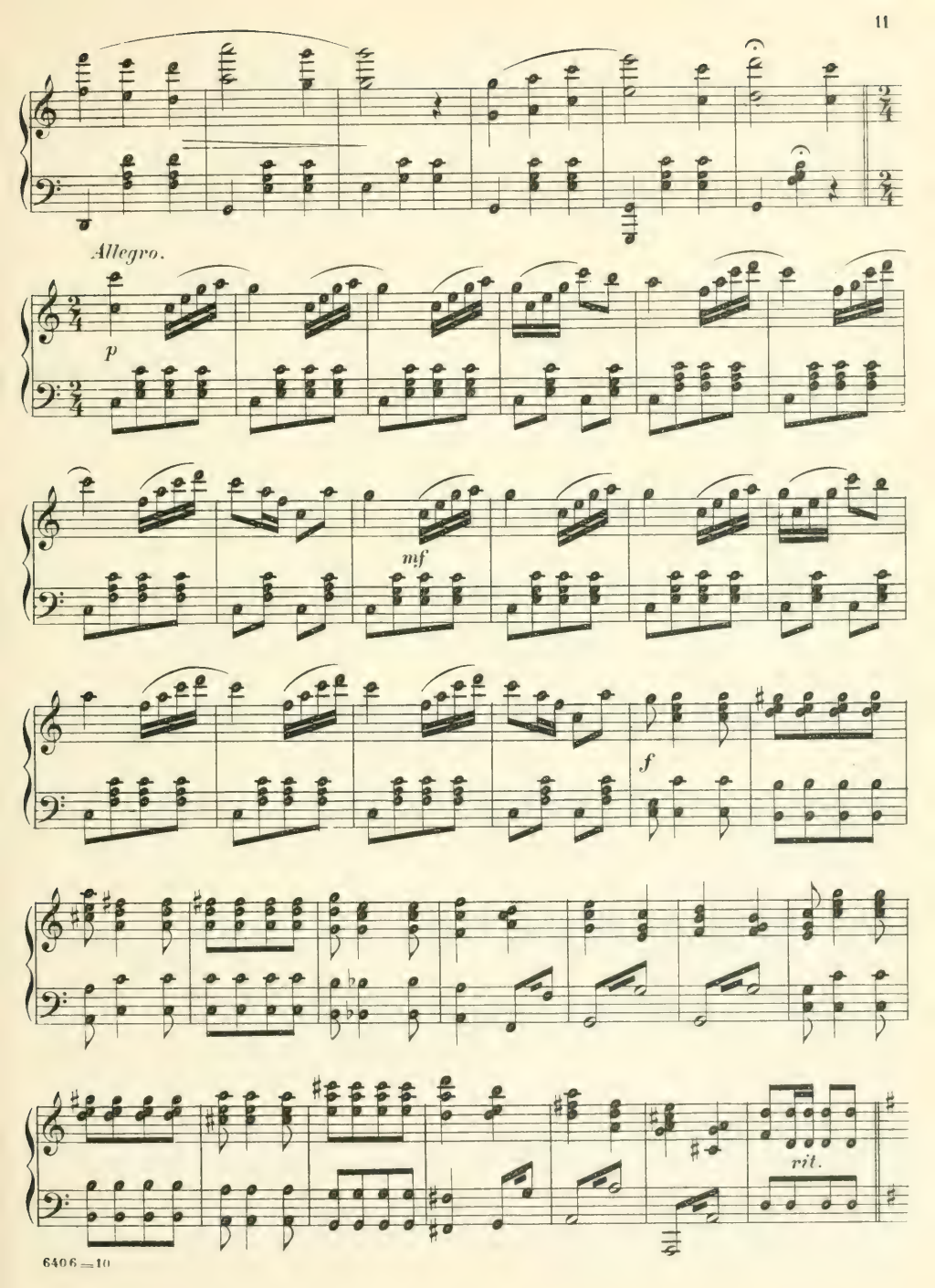

mf
rall.
cres.
mf
p
dim.
ppp
mf
f
cres.
ff
p

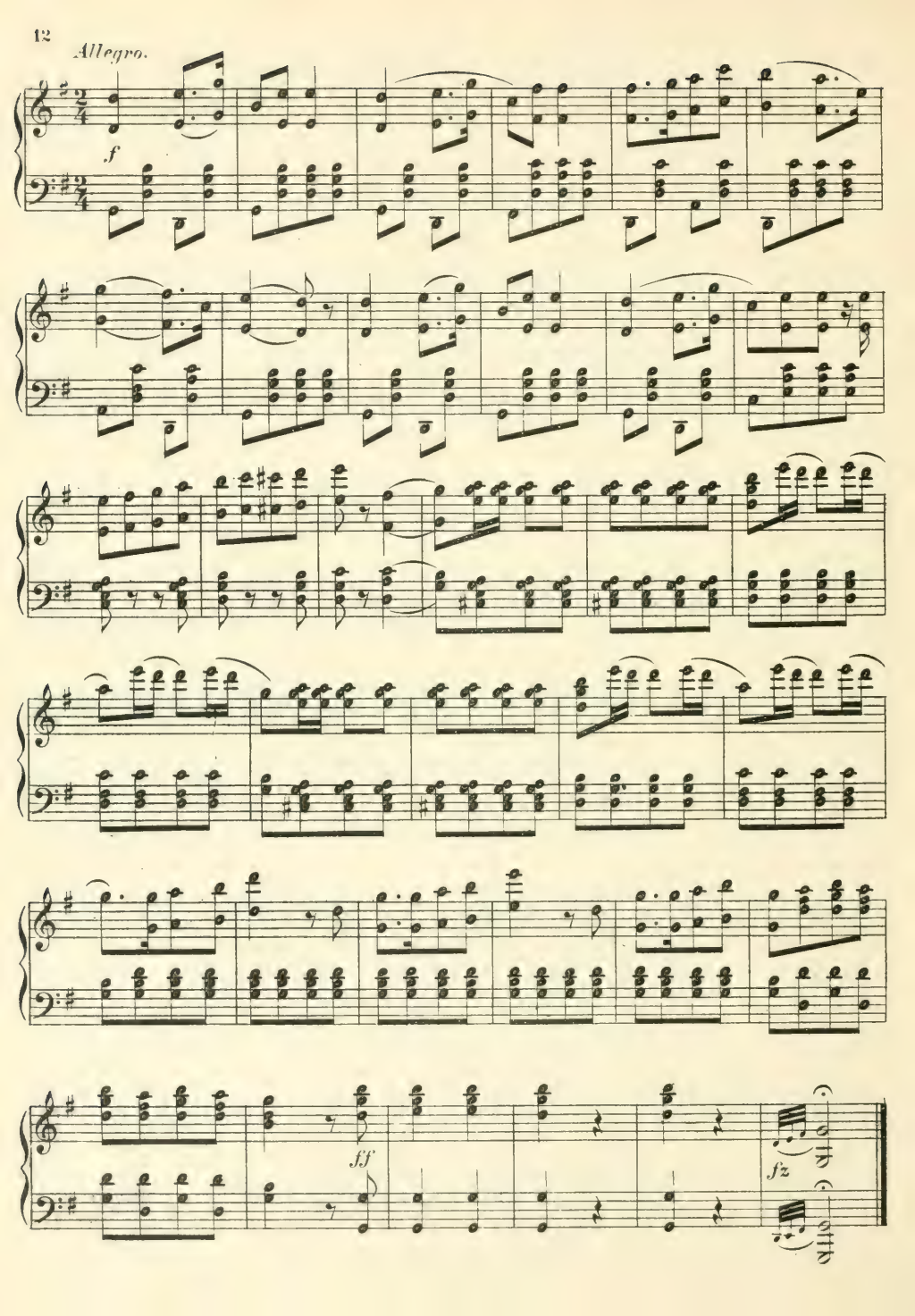

mf
cres.
f
p


8
8
mf
8
f
Valse Allegretto.
p


p
f
p
f


rall.
f a tempo.
a tempo.


Allegro.
p
mf
f
rit.


Allegro.
f
ff
fz

ACT I.

Nº 1.—INTRODUCTION, CHORUS & ENSEMBLE.

Allegro.

PIANO.

p *poco* *a* *poco.*

cresc. *mf* *molto.*

8

cresc. *f* *cresc.* *ff*

SOPRANO. CONTRALTO. TENOR. BASS.

f

A - round in a whirl, we skip, dance and twirl, Let

f

f.

each boy and girl make mer - - ry, Old men in a string may

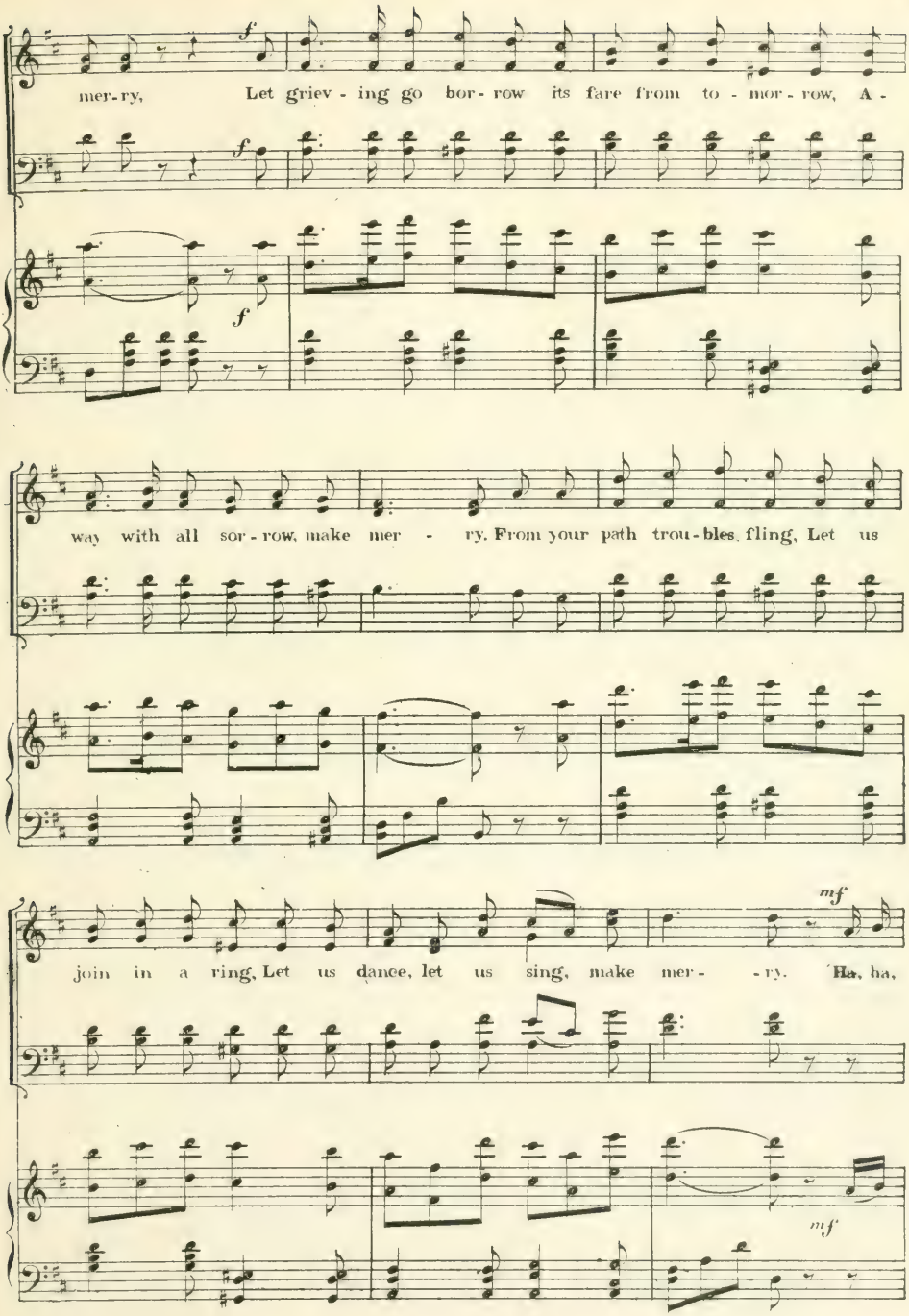
mf

scorn at mirth's fling, Young men in a ring make mer - ry, Old

mf

mf

wives in a row may flirt-ing fore-go, But maid-ens cry no, make


f
mer-ry, Let griev - ing go bor - row its fare from to - mor - row, A -
way with all sor - row, make mer - ry. From your path trou - bles fling, Let us
join in a ring, Let us dance, let us sing, make mer - - ry. Ha, ha,
mf
mf

ha, ha, ha, ha, ho, ho, ho, ho, ho, ho. Come sport while we may, while we

ha,

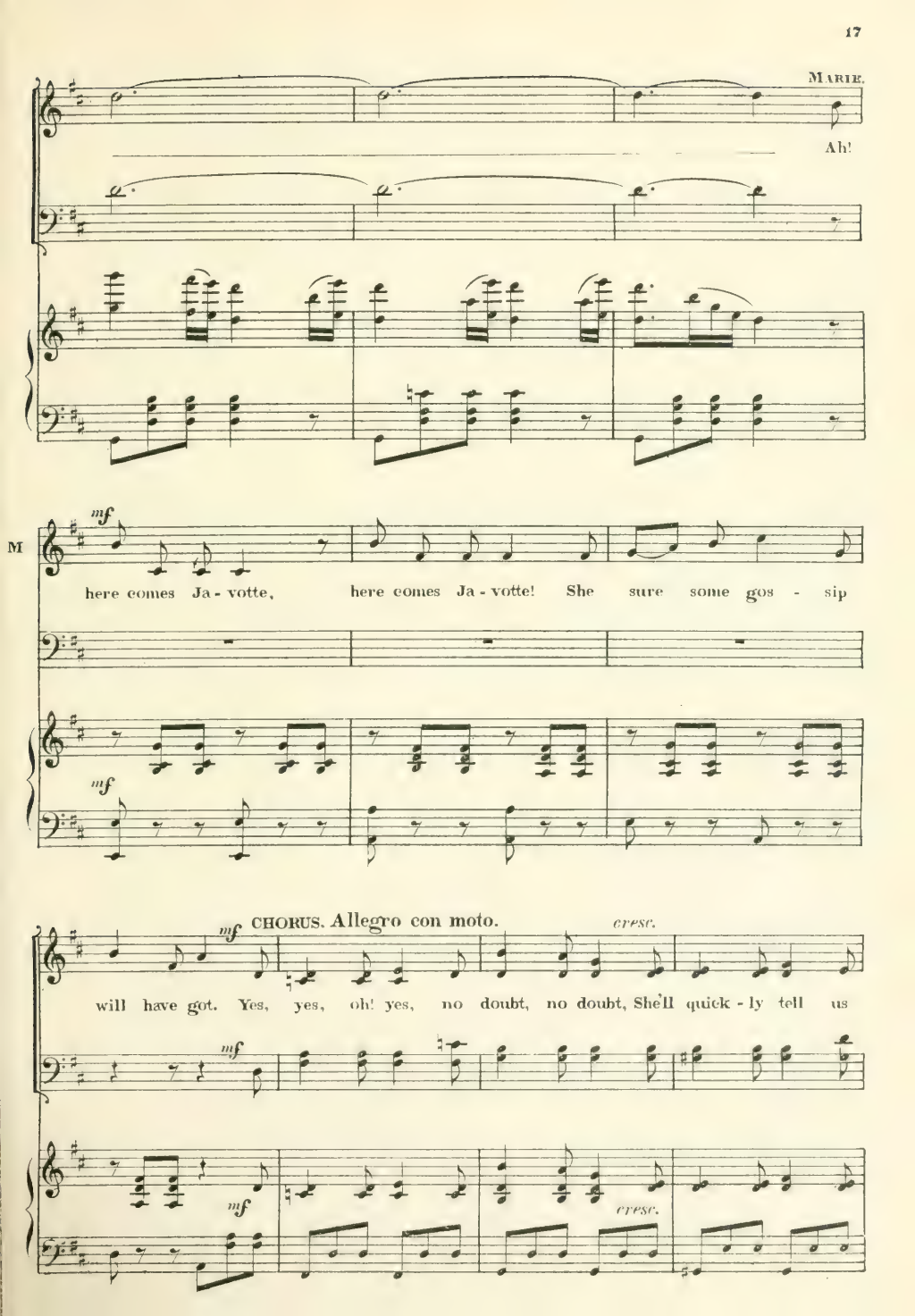
may. Make mer - ry ha, ha, make mer - ry ho, ho, En -

p *f*

joy - ing to - day our mirth while we may. Ha

f

f


MARIE.
Ah!
mf
M
here comes Ja - votte, here comes Ja - votte! She sure some gos - sip
mf
mf CHORUS. Allegro con moto.
cresc.
will have got. Yes, yes, oh! yes, no doubt, no doubt, She'll quick - ly tell us
mf
mf
cresc.

accel.

all a - bout The Cha - teau and its guests, the fun, the fun What's

accel.

accel.

f

do - ing, and what will be done. Ja - votte, Ja - votte, You wont re - fuse to

f

will be done.

f

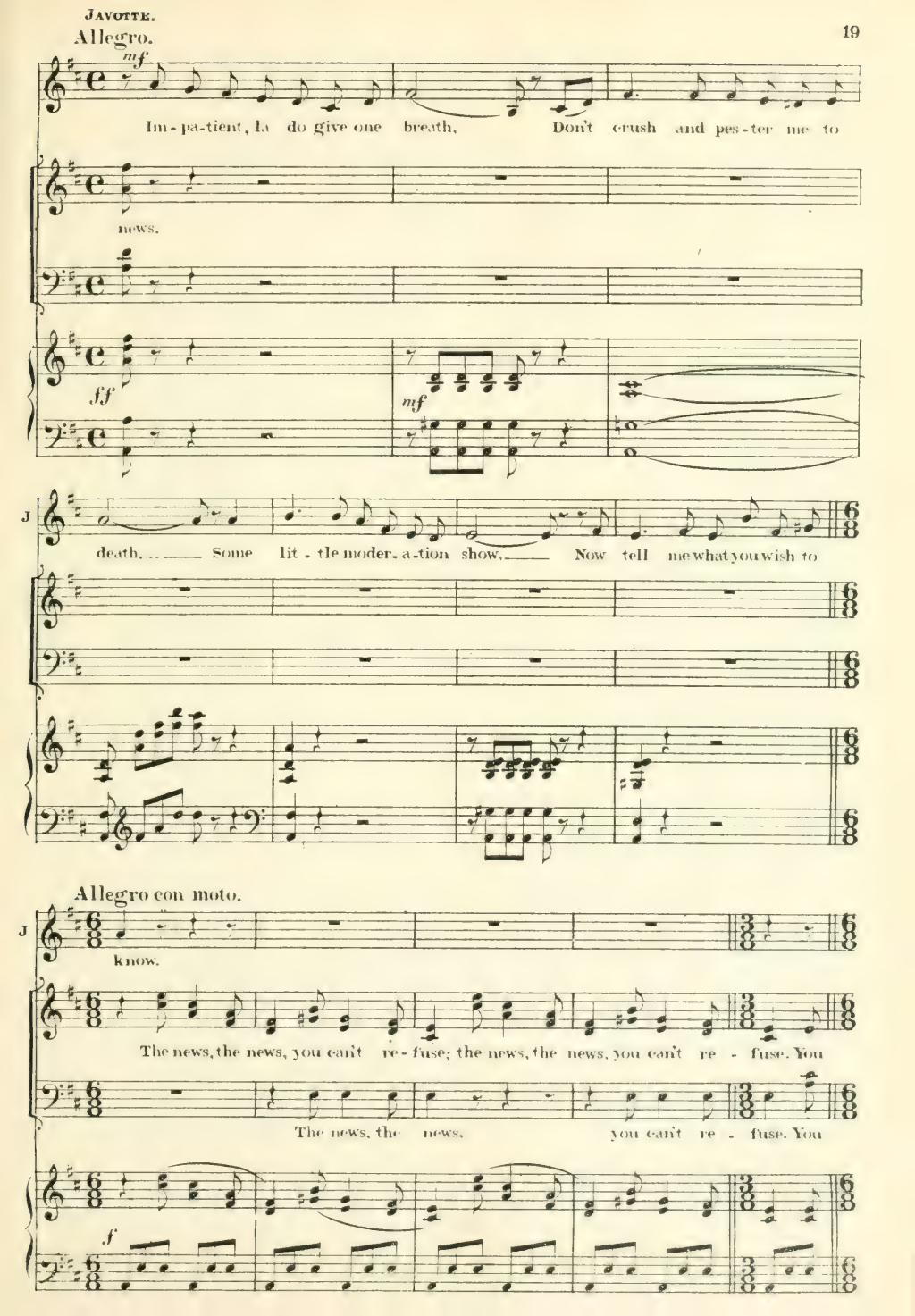
cresc.

accelerando.

tell us all the la - test news, you wont re - fuse the news, the news, the

cresc.

accelerando.


Allegro.
mf
Im-pa-tient, la do give one breath, Don't crush and pes-ter me to
news.
ff
mf
death. Some lit-tle moder-a-tion show, Now tell me what you wish to
Allegro con moto.
know.
The news, the news, you can't re-fuse; the news, the news, you can't re-fuse. You
The news, the news, you can't re-fuse. You
f

In-deed I've not— Ex-cept—

must have some— Oh what a shame! What? what?

Allegretto.

riten. *a tempo.*

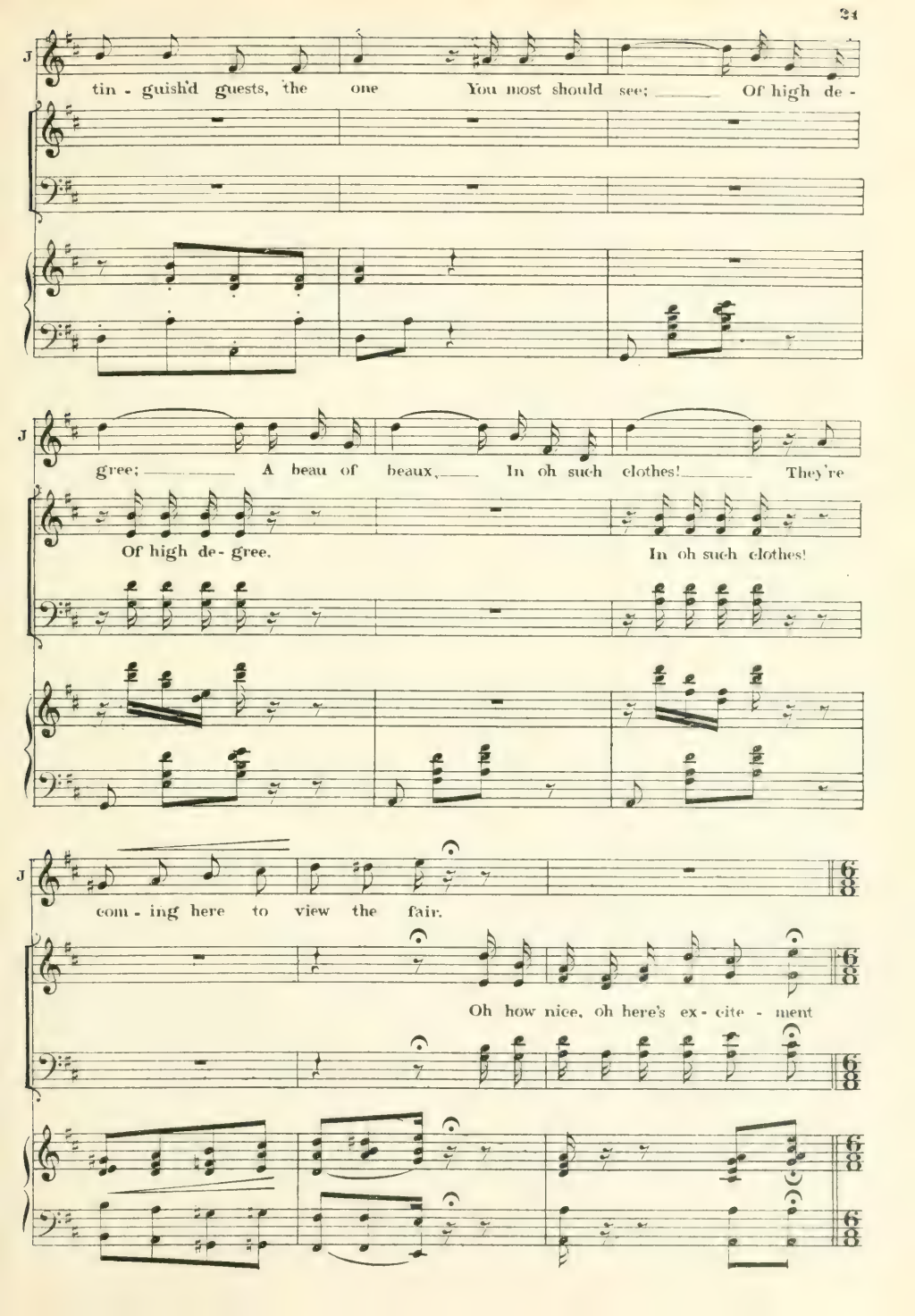
J Ex - - cept that shortly here you'll see The Mar-quis, Mamsell Ermi-

We here shall see—

riten. *a tempo.* *mf*

J nie, Che-va-lier de Bra-ba-zon— Of our dis-

The old Mar-quis!


tin - guish'd guests, the one You most should see; Of high de -
gree; A beau of beaux, In oh such clothes! They're
Of high de - gree.
In oh such clothes!
com - ing here to view the fair.
Oh how nice, oh here's ex - cite - ment

Allegro.

f

rare, A - round in a whirl we skip, dance, and twirl, Let

f

f

each boy and girl make mer - - ry; Old men in a string may

mf

scorn at mirth's fling, Young men in a ring make mer - - ry. Old

mf

mf

wives in a row may flirt - ing fore - go, But

maid - ens cry no, make mer - ry; Let griev - ing go bor - row its

fare from to - mor - row, a - way with all sor - row, make mer - ry. From your

path trou - bles fling, let us join in a ring, Let us

rall. *a tempo.*

dance in a ring, in a ring.

rall.

rall. *a tempo.*

Allegro.

SOPRANO. CONTRALTO.

TENOR BASS.

PIANO.

f *poco a*

A-round in a whirl we skip, dance and twirl, Let

poco. *dim.* *p* *dim.*

each boy and girl make mer - - ry; Old men in a string may

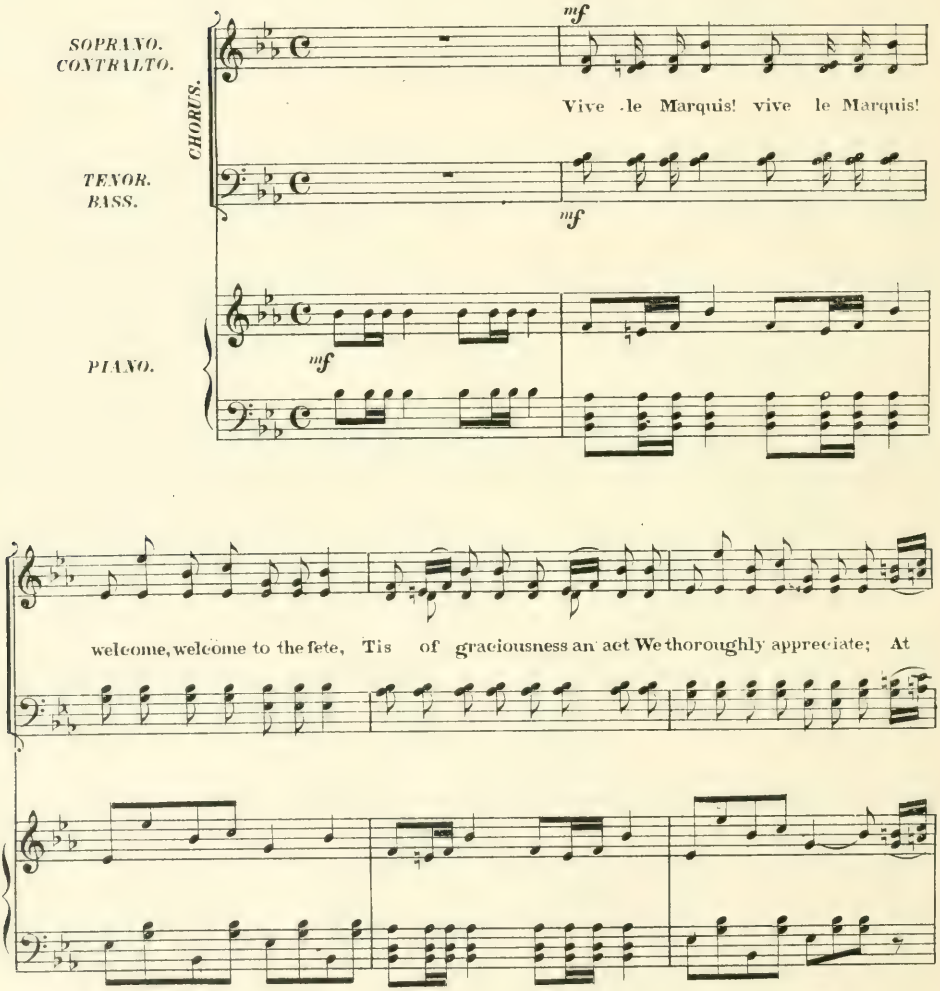
poco. *dim.* *p*

scorn at mirth's fling, Young men in a ring make mer-ry.

pp

Nº 2.—CHORUS & ENSEMBLE.

"Vive le Marquis!"



vil - lage feast, here meet - ing you, With du - teous ser - vice greet - ing you, With

chee - ry voice re - peat - ing you Are wel - come to our fête.

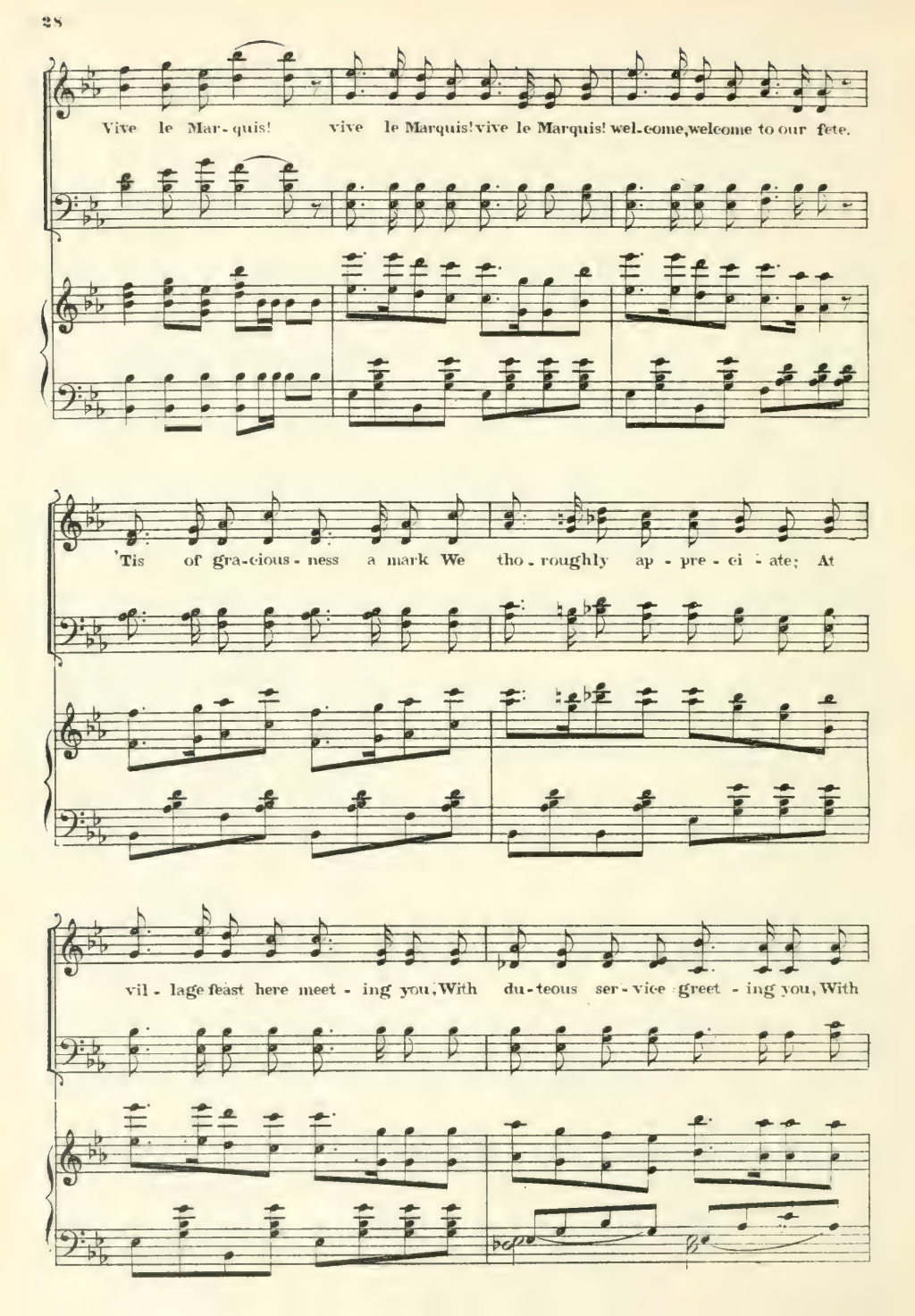
f

vive le Mar - quis!

Vive le Marquis! vive le Marquis!

f

f


Vive le Mar-quis! vive le Marquis! vive le Marquis! wel-come, welcome to our fete.
'Tis of gra-cious-ness a mark We tho-roughly ap-pre-ci-ate; At
vil-lage feast here meet-ing you, With du-teous ser-vice greet-ing you, With

chee - ry voice re - peat - ing you Are wel - come to our fête! With

du - teous ser - vice greet - ing you, With chee - ry voice re - peat - ing you Are

MARQUIS.

p

Thanks dear

wel - come to our fête, our fête, Are wel - come to our fête.

M

child - ren, oh bless you, ah bless you, To re -

p

ERMINIE. *mf*

That it would dear pa -

M

spond would but dis - tress you.

E

pa, spare us Don't such a - - go - ny pre - pare us.

CERISE. *mf*

True in -

C

deed ex - pe - -rience teach - - - - es. There's much

ERMINIE.

Pa-pa's feel - ings you know

C

an - guish in set speech - - es.

E

well.

mf

We do, we do true, true mam - selle!

mf

mf

dim.

parlando.

E

Well, and what's the la - test tat - tle?

p

E

Is it cha - rac - ter, or cat - tle?

E

Who is ail - ing? who is thriv - ing?

8

E

Have the bu - sy bees done hi - ving?

8

Allegretto.

P D

Is the fodder cut and bar - ried? Who is buried? who is mar - ried?

P D

What's the la-test gos-sip, say? Tell me pray, come tell me pray.

MARIE.

Ah! mam-

M

selle your quizz-ing e - ver, Always merry, gloomy never.

Allegro.

f

vive Mademoi-selle!

Vive Mademoiselle! vive Mademoiselle!

f

f

Vive le Marquis, Vive le Marquis, vive le Marquis welcome, welcome to the fête.

'Tis of gracious-ness a mark we thoroughly appre-ci-ate, At village feast here meeting you, With

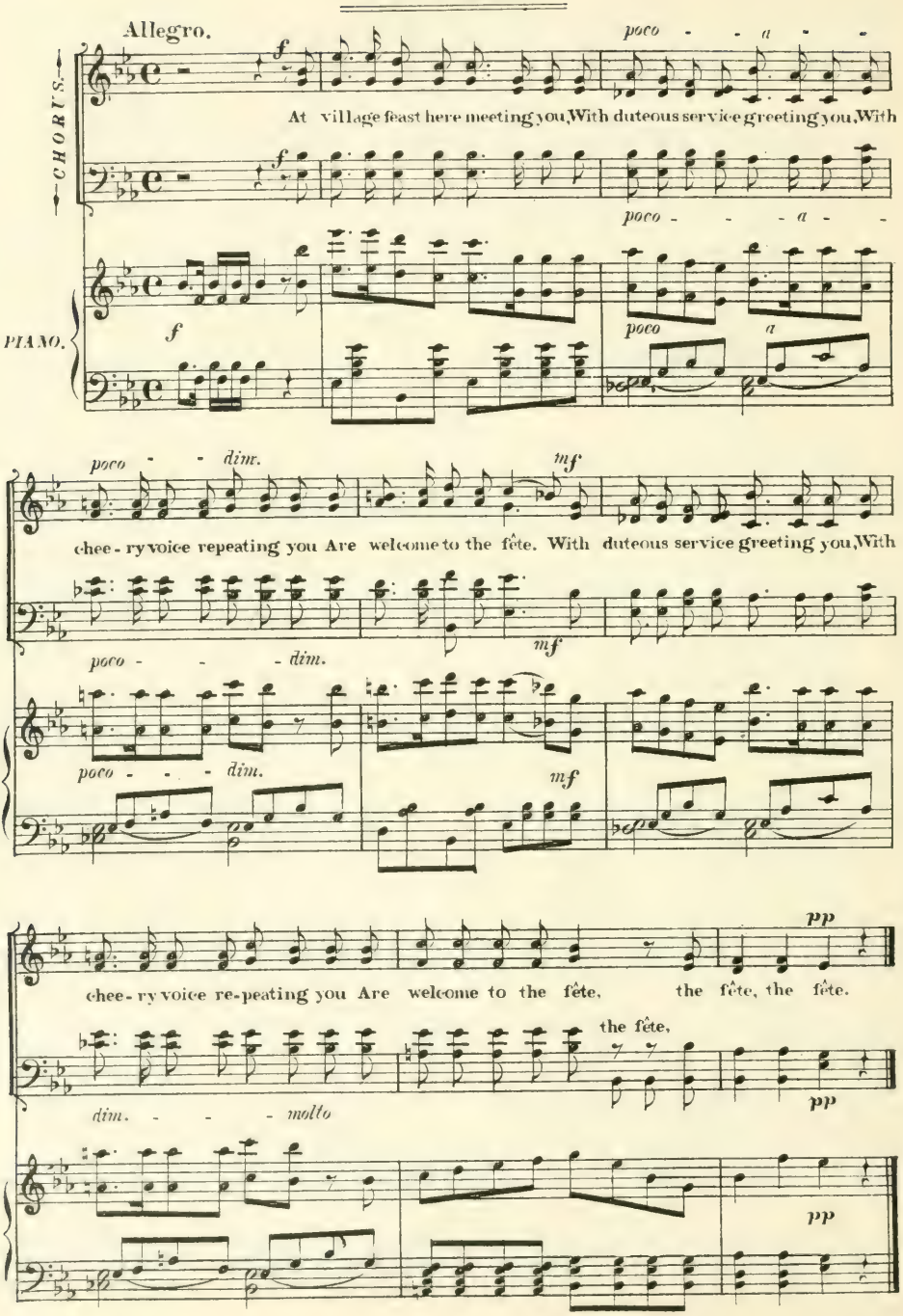
duteous service greeting you, With chee-ry voice re-peat-ing you Are welcome to the fête. With

du - teous ser - vice greet - ing you, With chee - ry voice re - peat - ing you Are

wel-come to the fête, the fête, the fête, the fête.

8

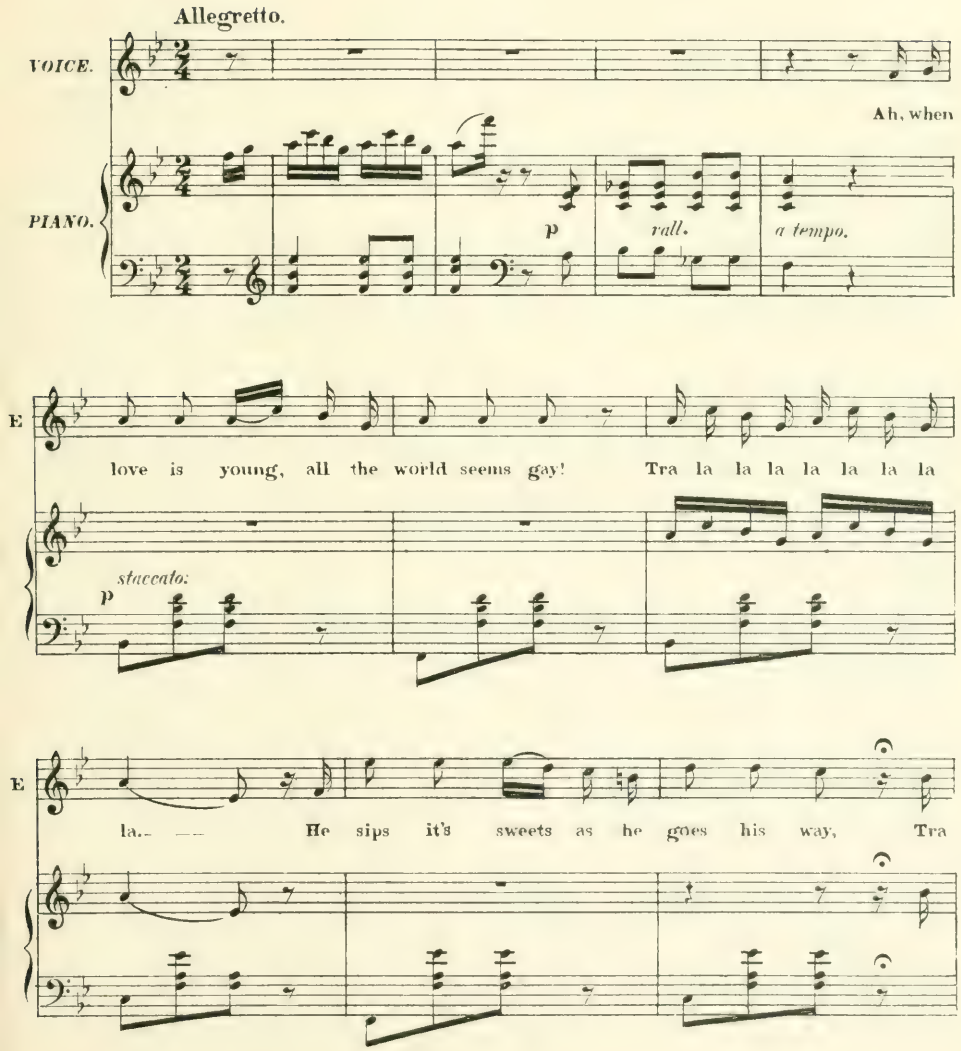
No 2a — EXIT.

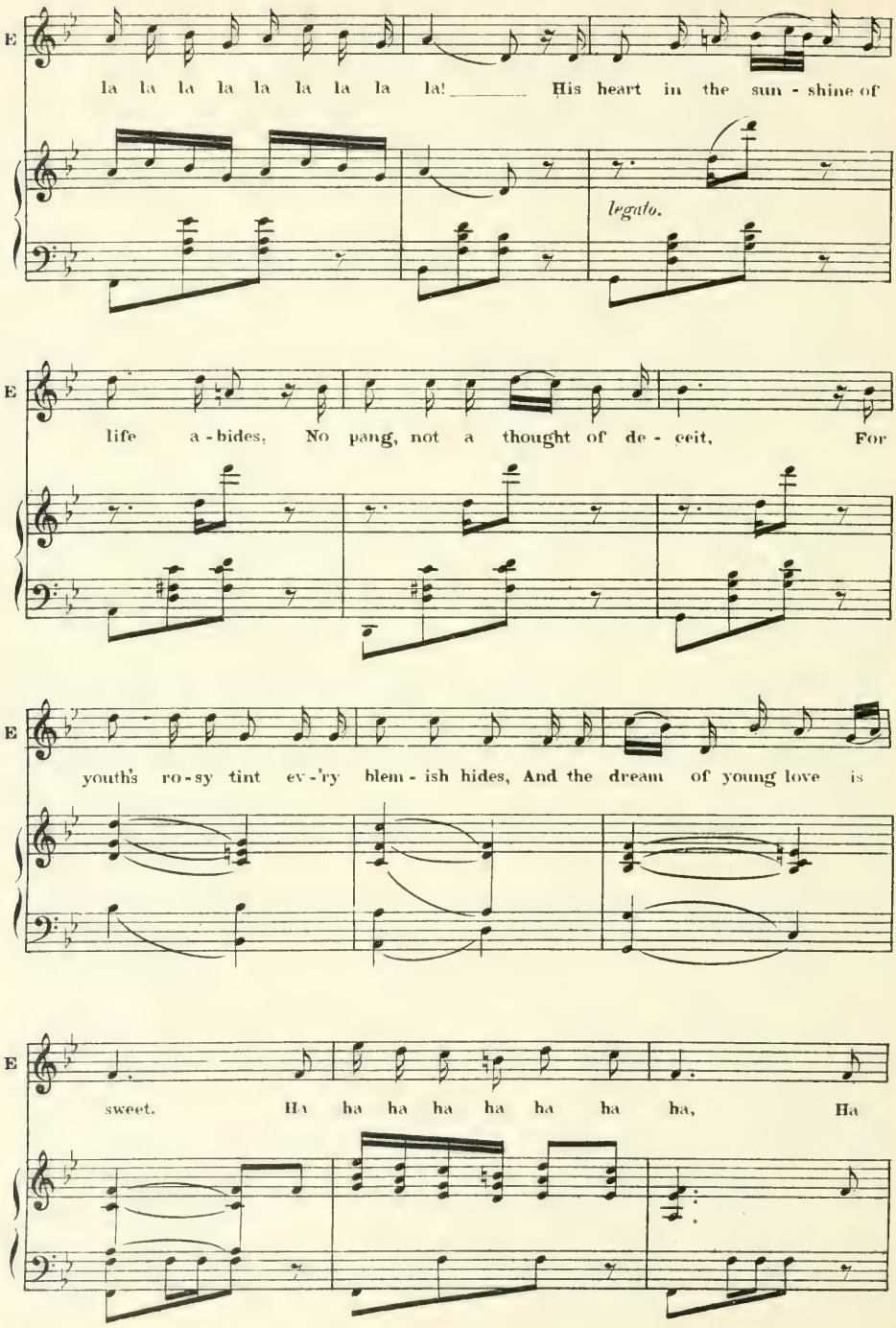

Allegro.
CHORUS.
PIANO.
f
poco - - a - -
At village feast here meeting you, With duteous service greeting you, With
poco - - - a - -
poco a
poco - - dim.
mf
chee - ry voice repeating you Are welcome to the fête. With duteous service greeting you, With
poco - - - dim.
poco - - - dim.
mf
pp
chee - ry voice re-peating you Are welcome to the fête, the fête, the fête.
the fête,
dim. - - - molto
pp
pp

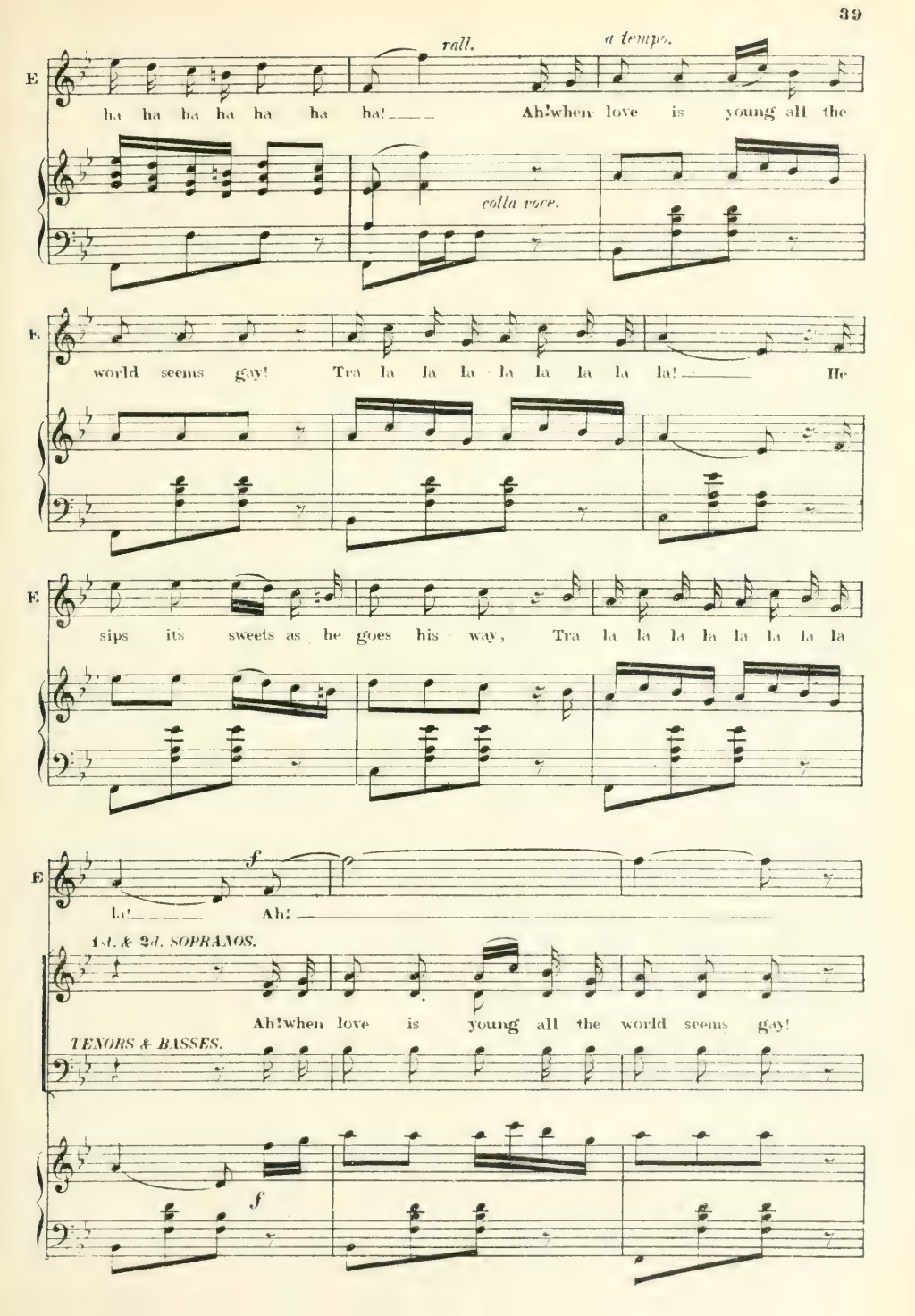
Nº 3_ SONG & CHORUS.

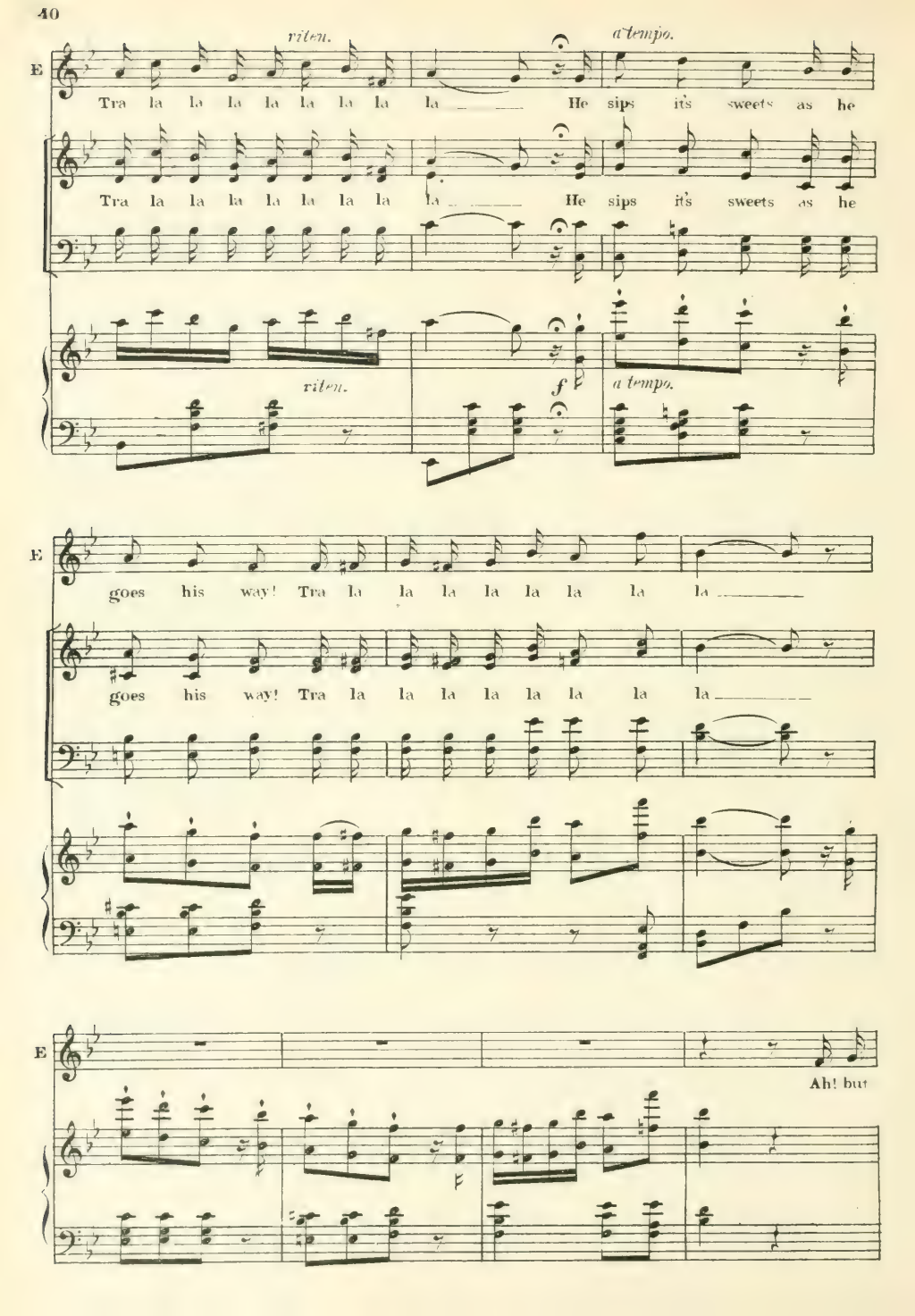
"When Love is young."

ERMINIE.




E
la la la la la la la la la! His heart in the sun - shine of
legato.
E
life a - bides, No pang, not a thought of de - ceit, For
E
youth's ro - sy tint ev - 'ry blem - ish hides, And the dream of young love is
E
sweet. Ha ha ha ha ha ha ha ha, Ha


rall.
a tempo.
E
ha ha ha ha ha ha ha! Ah! when love is young all the
colla voce.
E
world seems gay! Tra la la la la la la la la! He
E
sips its sweets as he goes his way, Tra la la la la la la la la
E
f
la! Ah!
1st. & 2d. SOPRANOS.
Ah! when love is young all the world seems gay!
TENORS & BASSES.
f


riten.
a tempo.
E
Tra la la la la la la la la _____ He sips it's sweets as he
Tra la la la la la la la la _____ He sips it's sweets as he
riten.
f
a tempo.
E
goes his way! Tra la la la la la la la la _____
goes his way! Tra la la la la la la la la _____
E
Ah! but

E

love hath sour'd with ad-vanc-ing years. Tra la la la la la la la la _____ He

staccato.

p

E

knows no joy for he's torn by fears. Tra la la la la la la la la

E

la _____ His aim is foi-bles not charms to seek, His taste so fas-ti-dious

E

glows, He doubts and mis-gives if his Mate but speak, And the

E

bliss of young love ne'er knows. Ha ha ha ha ha ha ha! Ha

ha ha ha ha ha ha! Ah, but love hath sour'd with ad-vanc-ing years.

rall. *a tempo.* *colla voce.*

E

Tra la la la la la la la la! He knows no joy for he's torn by fears, Tra

la la la la la la la la la! Ah!

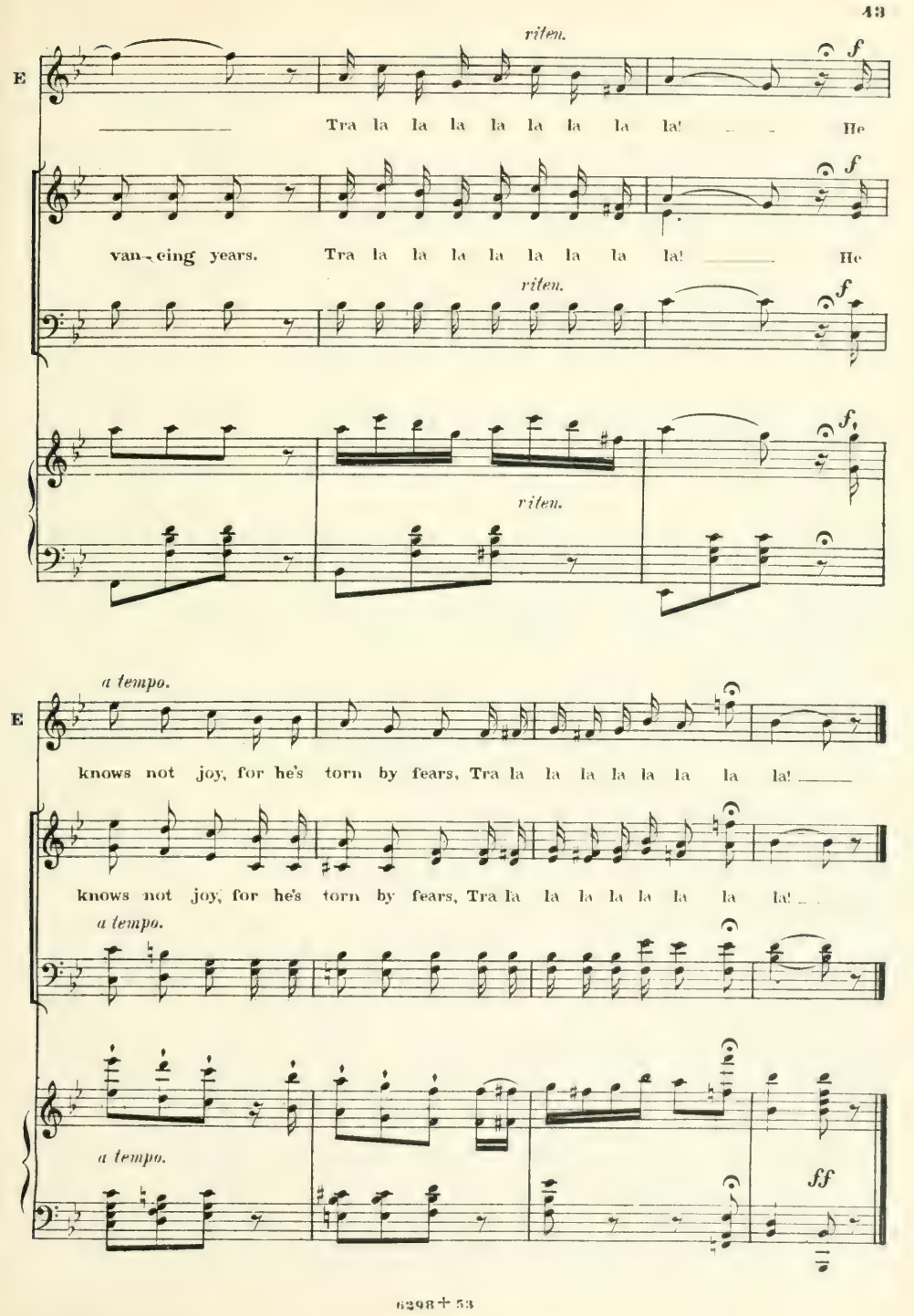
f

1st. & 2d. SOPRANOS.

Ah! but love hath sour'd with ad-

TENORS & BASSES.

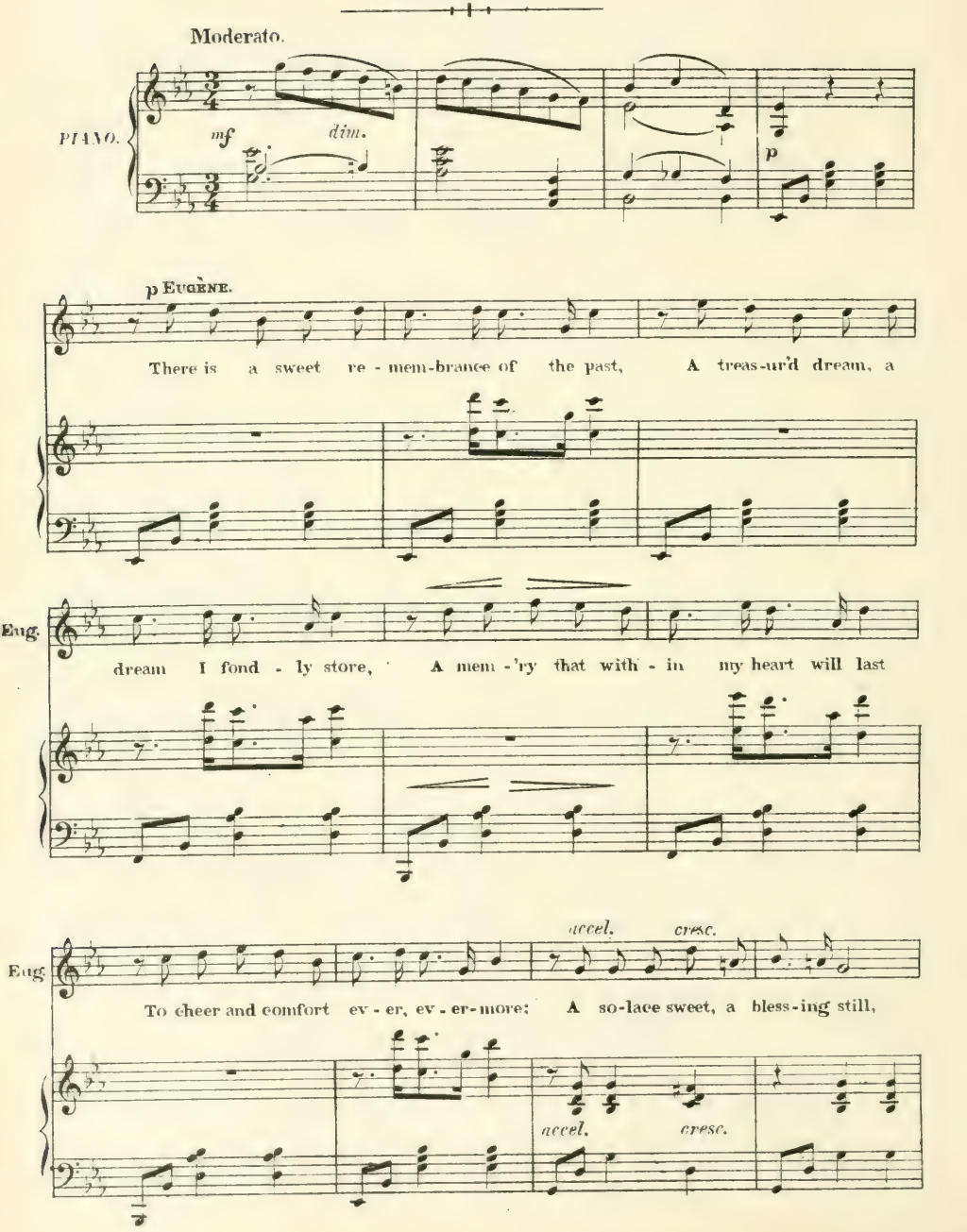
f

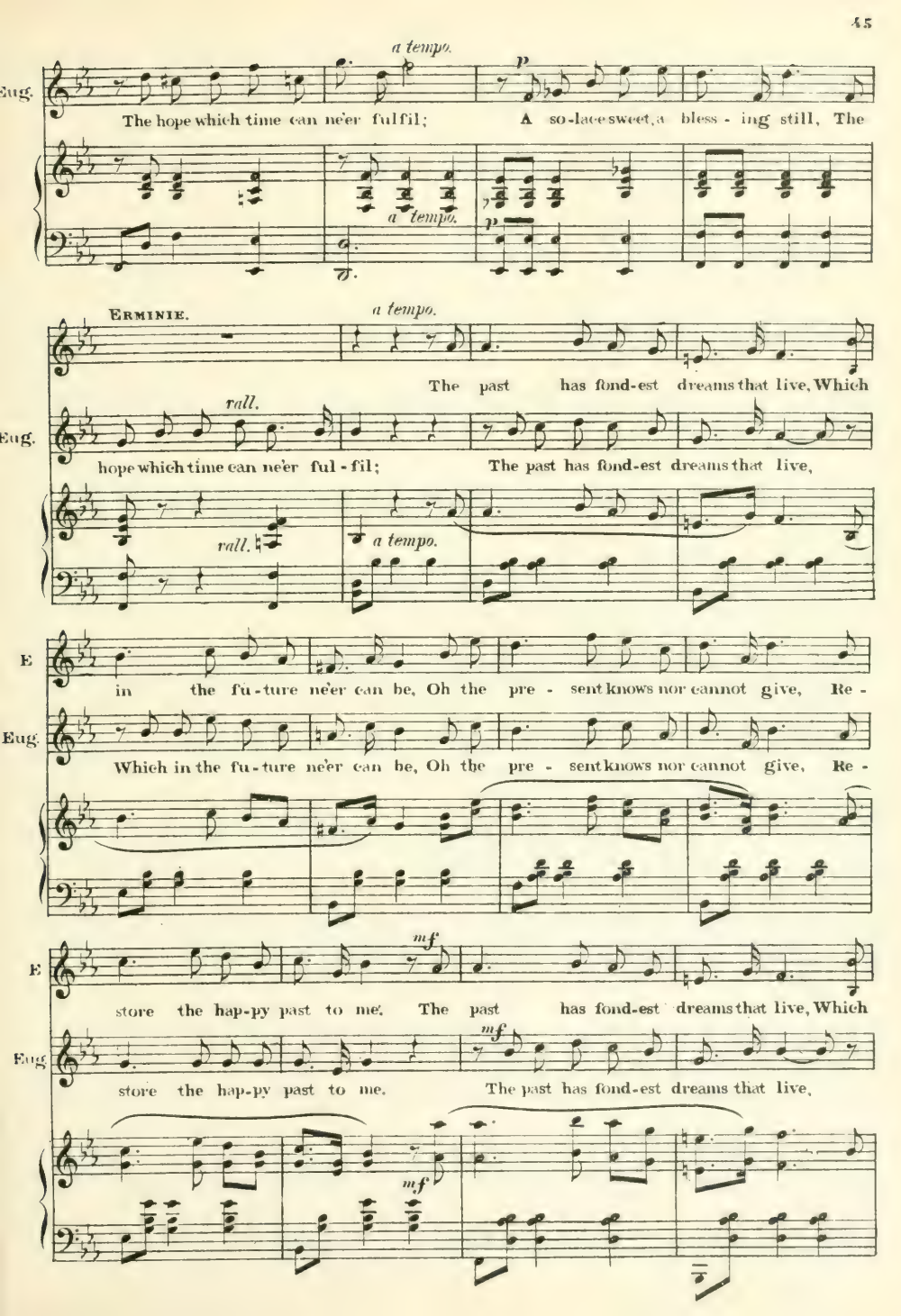

riten.
E
Tra la la la la la la la la! He
van-cing years. Tra la la la la la la la la! He
riten.
riten.
a tempo.
E
knows not joy, for he's torn by fears, Tra la la la la la la la la!
knows not joy, for he's torn by fears, Tra la la la la la la la la!
a tempo.
a tempo.
ff

Nº 4.— DUETT.

Past and Future.

Erminie & Eugène.




a tempo.
p
Eug.
The hope which time can ne'er fulfil; A so-lace sweet, a bless - ing still, The
a tempo.
p
ERMINIE.
a tempo.
The past has fond-est dreams that live, Which
rall.
Eug.
hope which time can ne'er ful - fil; The past has fond-est dreams that live,
rall.
a tempo.
E
in the fu-ture ne'er can be, Oh the pre - sent knows nor cannot give, Re -
Eug.
Which in the fu-ture ne'er can be, Oh the pre - sent knows nor cannot give, Re -
mf
E
store the hap-py past to me. The past has fond-est dreams that live, Which
mf
Eug.
store the hap-py past to me. The past has fond-est dreams that live,
mf

E

in the future ne'er can be, Oh the pre - sent knows nor cannot give, Re-store the

dim.

Eug.

Which in the future ne'er can be, Oh the pre - sent knows nor cannot give, Re-store the

dim.

rall. *a tempo.*

E

hap-py past to me.

Eug.

hap-py past to me.

p *rall.* *a tempo cresc.* *mf*

dim. *p*

ERMINIE.

p

Our des-tinies the un-seen fu-ture hides, The coming gloom we can-not, cannot see_

E

And cheering hope for e'er with us a - bides, Just tell - ing thoughts of

accel. *cresc.*

E

joys, of joys to be; The past though blest may not com - pare

accel. *cresc.*

a tempo.

E

With fu - ture transports we may share, The past though blest may

p *a tempo.*

rall.

E

not com-pare With fu - ture transports we may share, The

rall. p

E

fu - - ture hath its gol - den showers, And stores of pleas - ing,

Eug.

The fu - ture hath its gol - den showers, And stores of pleas - ing

E

bright - est toys, Ah which hope de-clares may yet be ours; E -

Eug.

bright - est toys, Ah which hope de-clares may yet be ours; E -

mf

E

clips - - ing past, and pres - ent joys. The fu - - ture hath its

Eug.

clips - - ing past, and pres - ent joys. The fu - ture hath its

mf

E

gol-den showers, And stores of pleas-ing, bright-est toys, Ah, which

Eng.

gol-den showers, And stores of pleas-ing, bright-est toys, Ah, which

rall. cresc. *f*

E

hope declares may yet be ours, E-clips-ing hap-py past, to

Eng.

f

hope declares may yet be ours, E-clips-ing hap-py past to

rall. f

a tempo.

E

me.

Eng.

me.

a tempo.

Tempo di Marcia.

SOPRANO. CONTRALTO. TENOR. BASS. CHORUS.

PIANO.

mf

SOLDIERS.

All for glo-ry the sol-dier's life: From the con-flict scorning e'er to flee. The

p *crescendo.* *poco*

f

All for he-ro's fame, his aim in strife, In love, in war the vic-tor he.

a *poco.* *cresc.* *f*

glo-ry the sol-dier's life, From the con-flict scorning e'er to flee, The

he-ros fame his aim in strife, In love, in war the vic-tor he.

No 6.— SONG.

A Soldier's Life.

Tempo di Marcia.

MARQUIS.

PIANO.

f

p

M

Dull is the life of the sol-dier in peace, With hateful routine un-til
Glad is the heart at the rough-est campaign, For we've nothing to lose and we've

M

war brings re-lease, Harsh dis-cip-line tram-mels the free-dom we know, What
plen-ty to gain, To rush midst the steel, midst the smoke and the flame, To

M

bet - ter than that in the face of the foe, The soldier has learnt he must
carve with our sabres a path - way to fame, We've learnt to o - bey and un -

M

bri - dle his will, Sub - mit without murmur to ri - go - rous drill, But the
til we are told We dream not of leaving the ports that we hold, We'd

M

cresc. *rall.* *mf* *a tempo.*

summons to war is the sol - dier's reward; Joy to bright - en his corslet, his
fall where we stand till the warning sound comes, Of re - call in the music of

cresc. *rall.* *f* *a tempo*

M

rall. *a tempo.* *mf*

hel - met and sword
bu - gles and drums. All for glo - ry the soldier's life, From the

mf

M

con - flict scorning e'er to flee, The he - roe's fame, his aim in strife, In

M

love, in war the vic - tor he. All for glo - ry the sol - dier's

f

All for glo - ry the sol - dier's

f

f

M

life, From the con - flict scorning e'er to flee, The

life, From the con - flict scorning e'er to flee, The

M

he - roe's fame, his aim in strife In love, in war the vic - tor

he - roe's fame, his aim in strife In love, in war the vic - tor

M

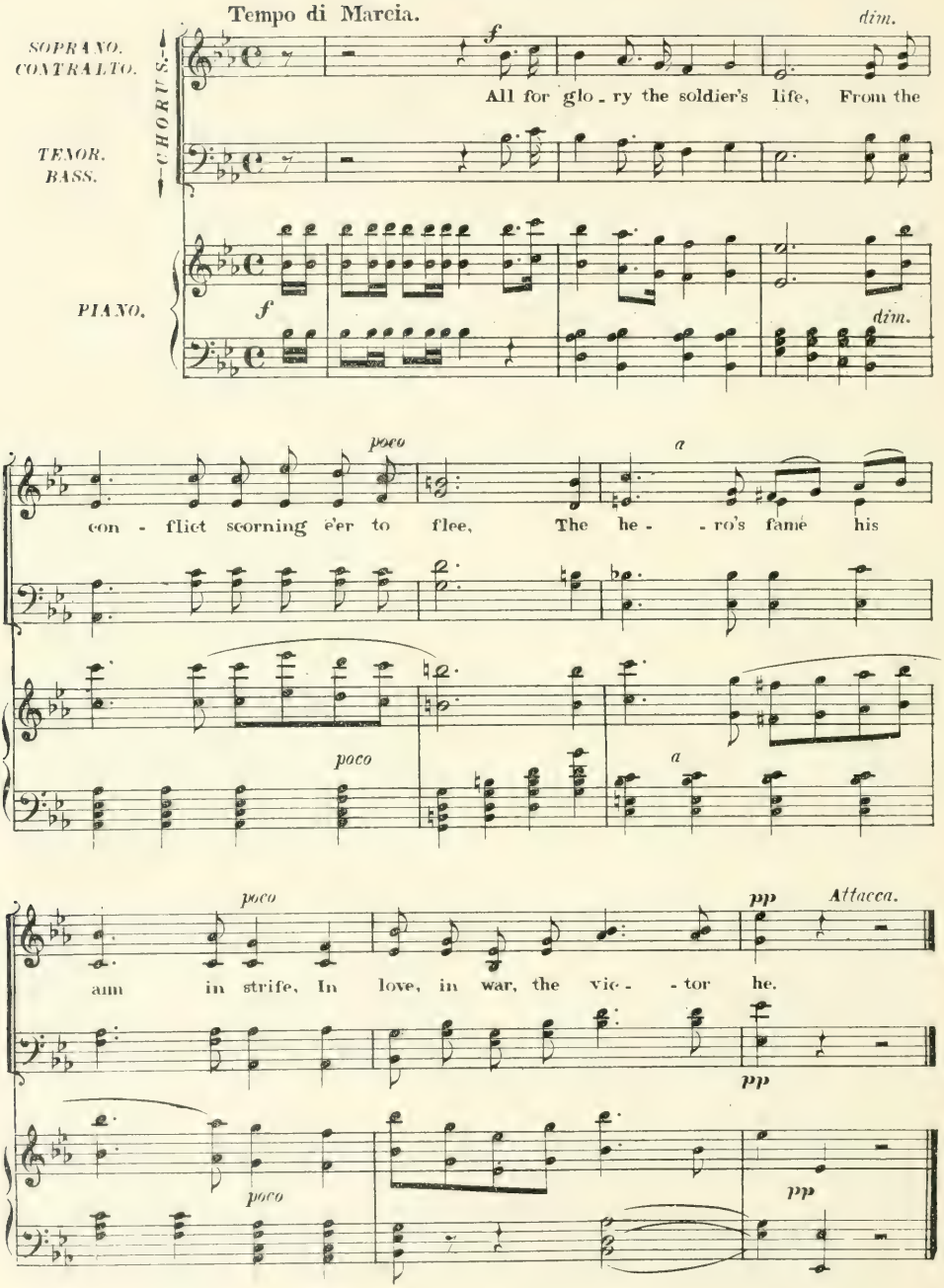
he! _____

he! _____

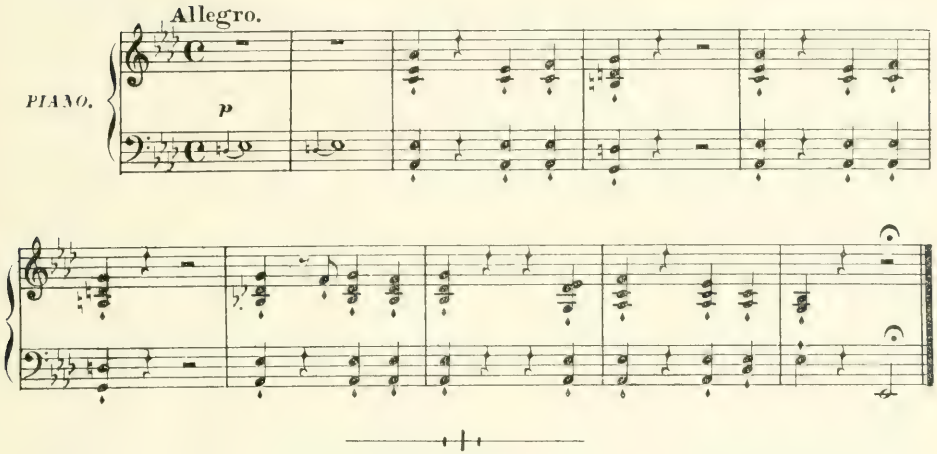
1. 2.

p

No 6a_ EXIT.


Tempo di Marcia.
SOPRANO.
CONTRALTO.
CHORUS.
TENOR.
BASS.
PIANO.
f
dim.
All for glo - ry the soldier's life, From the
poco
a
con - flict scorning e'er to flee, The he - - ro's fame his
poco
a
poco
pp
Attacca.
aim in strife, In love, in war, the vic - - tor he.
pp
poco
pp

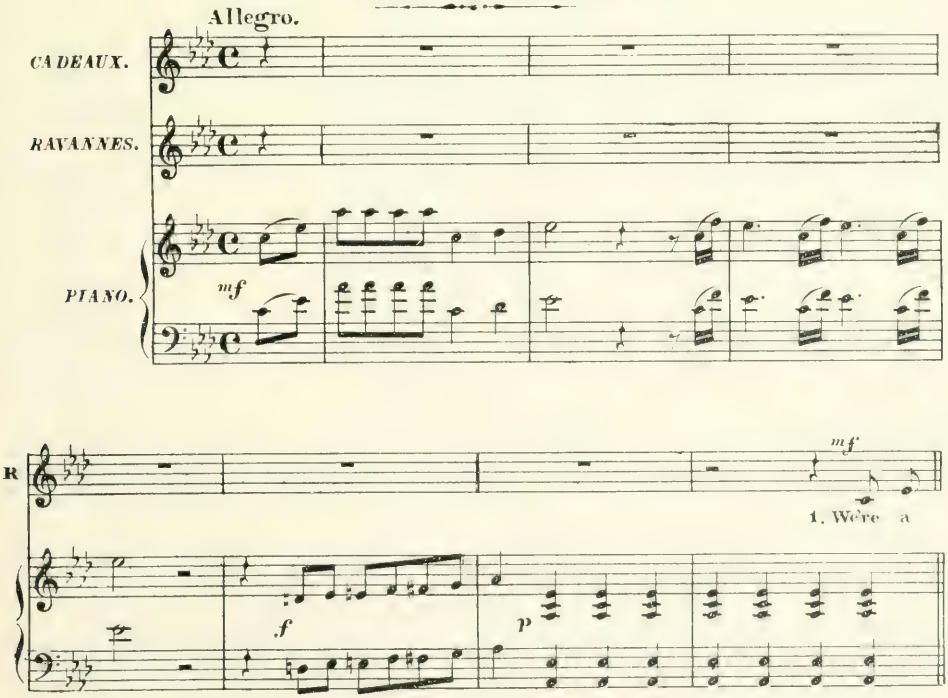
No. 7.– Entrance of Ravannes & Cadeaux.

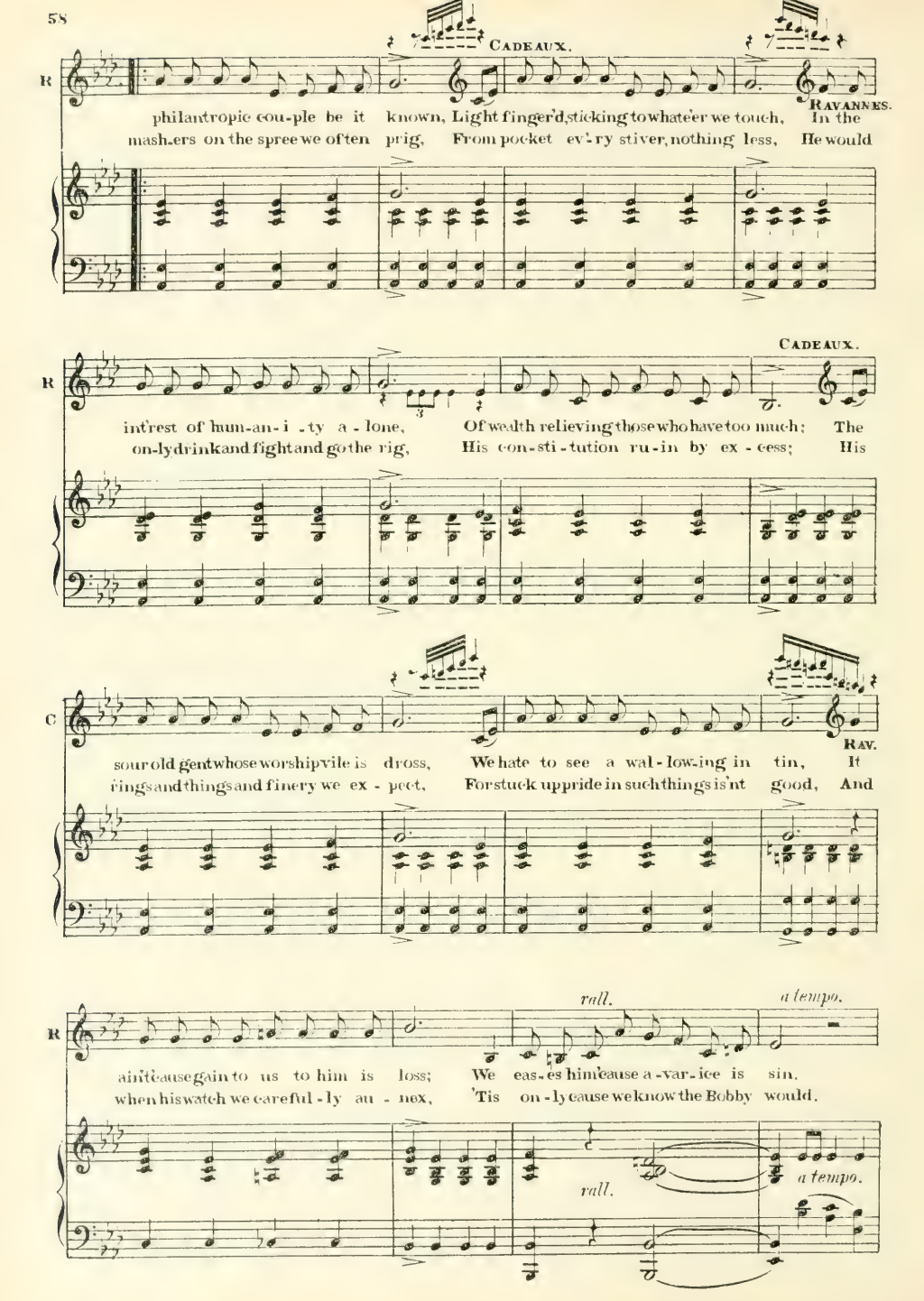


No. 7a – DUETT.

Downy Jail-Birds of a Feather.

CADEAUX & RAVANNES.




CADEAUX.
RAVANNES.
R
philantropic cou-ple be it known, Light finger'd, sticking to whate'er we touch, In the
mash-ers on the spree we often prig, From pocket ev'-ry stiver, nothing less, He would
CADEAUX.
R
int'rest of hum-an-i -ty a - lone, Of wealth relieving those who have too much; The
on-ly drink and fight and go the rig, His con-sti-tution ru-in by ex - cess; His
C
RAV.
sour old gent whose worship vile is dross, We hate to see a wal-low-ing in tin, It
rings and things and finery we ex - pect, For stuck up pride in such things is'nt good, And
rall.
a tempo.
R
ain't cause gain to us to him is loss; We eas-es him 'cause a -var-ice is sin.
when his watch we care-ful-ly au - nex, 'Tis on-ly cause we know the Bobby would.
rall.
a tempo.

C

Down-y jail-birds of a fea-ther, We are shift-ers, we are shift-ers,

R

Down-y jail-birds of a fea-ther, We are shift-ers, we are shift-ers,

C

Work-ing skil-ful-ly to-ge-ther, Through the wick-ed world we roam;

R

Work-ing skil-ful-ly to-ge-ther, Through the wick-ed world we roam;

C

Eas-ing ma-ny a mor-tal bur-den, Kin-der coves were nev-er heard on

R

Eas-ing ma-ny a mor-tal bur-den, Kin-der coves were nev-er heard on

C

But a start you'll take our word on, Char-i-ty be-gins at home.

R

But a start you'll take our word on, Char-i-ty be-gins at home.

f

DANCE.

1. *RIVANNES.* 2.

When the

p

No 8. DREAM SONG.

At Midnight on my Pillow lying.

ERMINIE.

Moderato.

ERMINIE.

PIANO.

mf *p*

E

p

At midnight on my pil - low ly - ing, By my dai - ly toil op - press'd,

E

mf *p*

To me wea - ry care de - ny - ing Deep profound that giv - eth rest;

mf *p*

E

When a ti-ny bird a-light-ed On my lattic'd win-dow sill,

E

Wel-come guest though un-in-vi-ted, Cheer-ing by his joy-ous trill,

tr *tr* *tr*

B

mf *p*

Call-ing sweetly, hov'ring o'er me, Rise and come with me a-long

mf *p*

cresc. *f* *molto* *dim.* *ritard.*

E

Swift through fairy glades it bore me, Realms of pure transcendent song.

cresc. *f* *molto* *dim.* *ritard.*

Allegretto.

E

p

Song of joy, song of cheer, Song of prom-ise, soft and clear.

p

E

Sweet sounds that fill the tranquil grove, Glad, joy-ous trill of hope and love.

mf

E

Song of joy, song of cheer, Song of prom-ise soft and clear,

mf

p

rall. *a tempo.*

E

Sounds that fill the tran-quil grove, Glad joy-ous trill of hope and love.

p

rall. *a tempo.*

Moderato.

E

f *dim.* *mf*

p

How blissful was this wond'-rous plea - sure, Ah such happi-ness was mine,

p *cresc.*

The re-membrance I will trea - sure In my bosom's inmost shrine;

p

mf

But what grief was mine at find - ing, On a-wak-ing with a scream

mf

E

Earth's sur - round - ings, all re - mind - ing Me 'twas but a hap - py dream;

mf

p

E

Yes his joy - ous, mellow sing - ing, E - choes faintly, lingers still.

tr

tr.

p

cresc. *rall.* *f* *molto* *dim.* *ritard:*

E

In my ears with glad - ness ringing, Seems my heart with hope to thrill.

p

cresc. *rall.* *molto* *dim.* *ritard.*

p

Allegretto.

pp

E

Song of hope, song of cheer, Song of pro - mise soft and clear,

pp

E

Sweet sounds that fill the tranquil grove, Glad, joy-ous trill of hope and love.

mf

E

Song of hope, song of cheer, Song of pro-mise, soft and clear,

mf

p *rall.* *a tempo.*

E

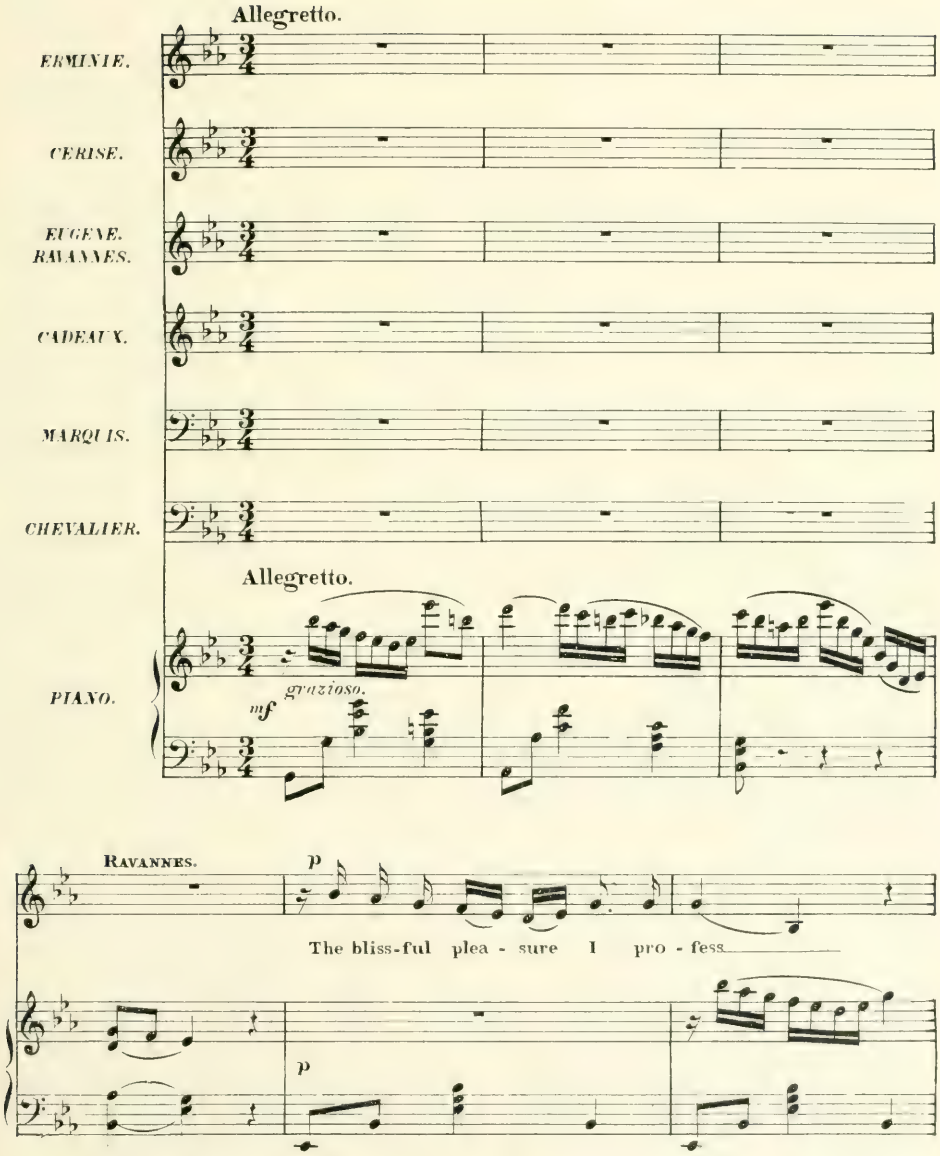
Sounds that fill the tran-quil grove, Glad, joyous trill of hope and love.

rall. *a tempo.*

E

f

Nº 9.— CONCERTED PIECE.



R

Of such a meet-ing o-ver - joys me. I have not lan-guage to ex-

press The joy I feel, and that an - noys me; Though with

accel.

bles - - sings be-set, As I roam the world through, I can

accel.

a tempo.

nev - - er for-get my first meet-ing with you.

a tempo.

ERMINIE.

I beg, I beg that you'll not now. Some oth-er day when more col-

lec - ted, You may decline, pro-test and vow With met - aphors you've recol -

accel.

lec - ted, Though with wor - - ries be - set, It is e - - - qually

accel.

a tempo.

true, I shall ne - - -ver for - get My first meet - ing with

a tempo.

ERMINIE. *mf*

you — Though with bles - sings be - set, It is e - qual - ly

CERISE. *mf*

Though with bles - sings be - set, It is e - qual - ly

EUGENE. *mf*

RAVANNES. Though with bles - sings be - set, As I roam the world

CHEVALIER. *mf*

Though with bles - sings be - set, It is e - qual - ly

MARQUIS.

With what - e - - - ver be - set, be - set, It is e - - - qual - ly

accel. *a tempo.* *p*

E true, I shall ne - ver for - get — My first meet - ing with you. Though with

C true, He will ne - ver for - get — His first meet - ing with you.

Eug. R through I can ne - ver for - get — My first meet - ing with you.

C true, She can ne - ver for - get — Her first meet - ing with you.

M true, so true, I can ne - ver for - get — My first meet - ing with you.

accel. *cresc.* *a tempo.*

E

bles - sings be - set, It is e - - qual-ly true I shall nev - er for -

C

Tho' with blessings be - set, It is e - qually true She will nev - er for -

Eng. R

Tho' with blessings be - set, It is e - qually true I shall nev - er for -

C

Tho' with blessings be - set, It is e - qually true She will nev - er for -

M

Tho' with blessings be-set, be - set, It is e - qually true, so true I shall nev - er for

pp *p* *mf* *rall.* *a tempo.*

E

get My first meeting with you.

C

mf

get Her first meeting with you.

Eng. R

mf *rall.*

get My first meeting with you.

C

mf

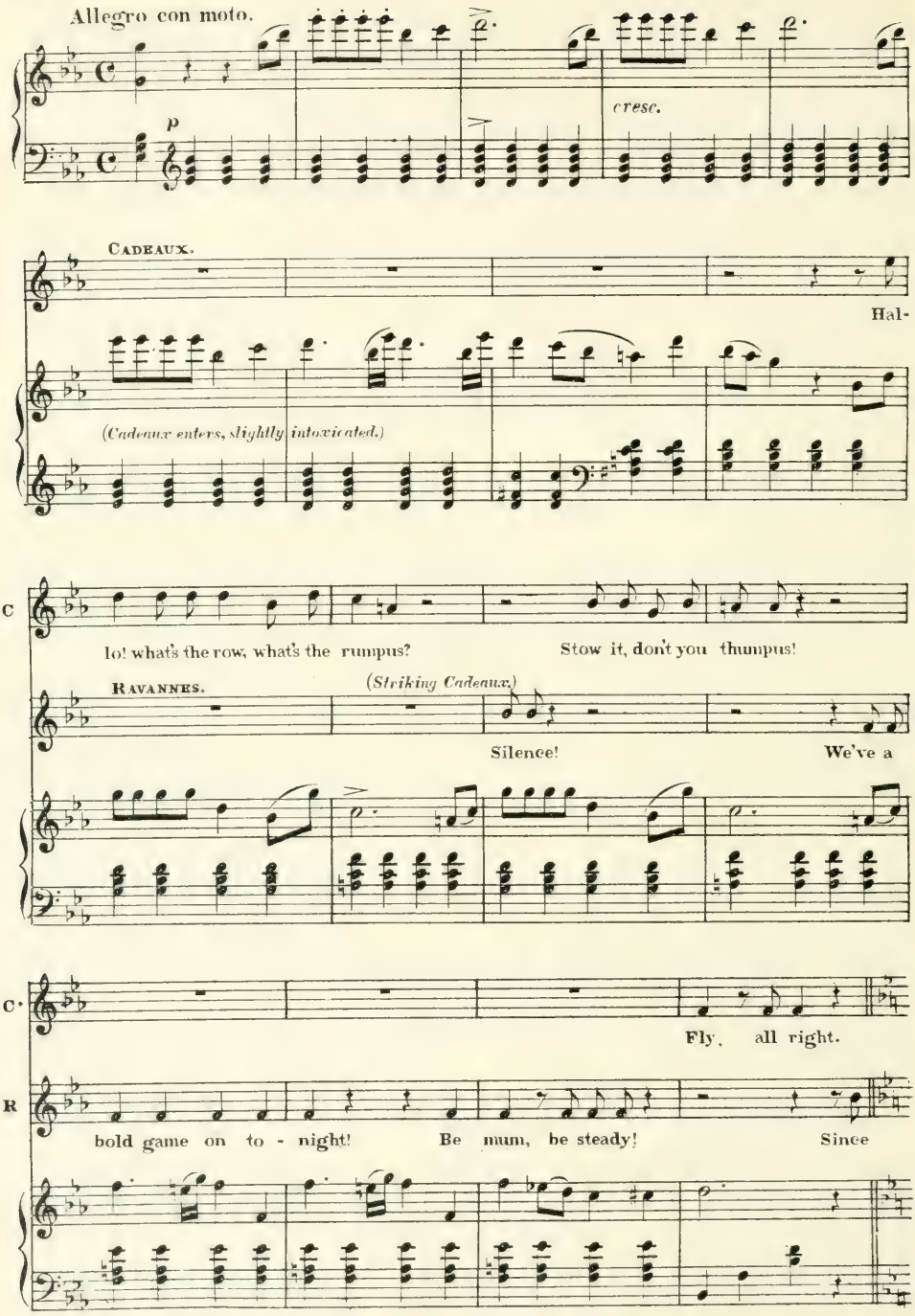
get Her first meeting with you.

M

rall.

get My first meeting with you.

mf *rall.* *a tempo.* *dim.* *poco a poco.*


Allegro con moto.
p
cresc.
CADEAUX.
Hal-
(Cadeaux enters, slightly intoxicated.)
C
Io! what's the row, what's the rumpus?
Stow it, don't you thumpus!
RAVANNES.
(Striking Cadeaux.)
Silence!
We've a
C.
Fly, all right.
R
bold game on to - night!
Be mum, be steady!
Since

Allegro.

R hos - -pi - ta - bly you ex - tend Your fa - vours, I'll pre - sent my

p

R friend, My friend the Ba - ron, you will find him quite an od - di - ty;

R Strange in his hab - its, in his manner and ad - dress. Priz'd as a cu - ri - o, a

accel.

accel.

cresc. *riten.*

R sale - a - ble com - mo - di - ty, Er - ra - tic and o - ri - gin - al you see; Yes,

cresc. *riten.*

a tempo. L'istesso tempo.

R yes, My friend the Ba - ron's quite a feast. Of

a tempo.

R phrase and cus-toms of the East; Ac - quir'd the A - rab tribes among; Ex -

ERMINIE & CERISE. His friend the Baron's quite a feast, Of

CADEAUX & EUGENE. His friend the Baron's quite a feast, Of

R pres - sive, what one might call strong. My friend the Baron's quite a feast, Of

CHEVALIER. His friend the Baron's quite a feast, Of

MARQUIS. His friend the Baron's quite a feast. Of

E Cer.

phrase and cus-toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex -

Eug. C

phrase and cus-toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex -

R

phrase and cus-toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex-

Ch.

phrase and cus-toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex -

M

phrase and cus-toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex -

E Cer.

pres - sive, what one might call strong.

Eug. C

pres - sive, what one might call strong.

R

pres - sive, what one might call strong.

Ch.

pres - sive, what one might call strong.

M

pres - sive, what one might call strong.

8

CADEAUX.

I'm proud to meet yer, how d'ye do, Old Cocka -

p

CERISE.

Some-what

C

lo - rum how are you?

CHEVALIER.

Cock - a - lo - rum, Cock - a - lo - rum.

riten. *a tempo.*

Cer.

vul - gar, scarce de - co - rum.

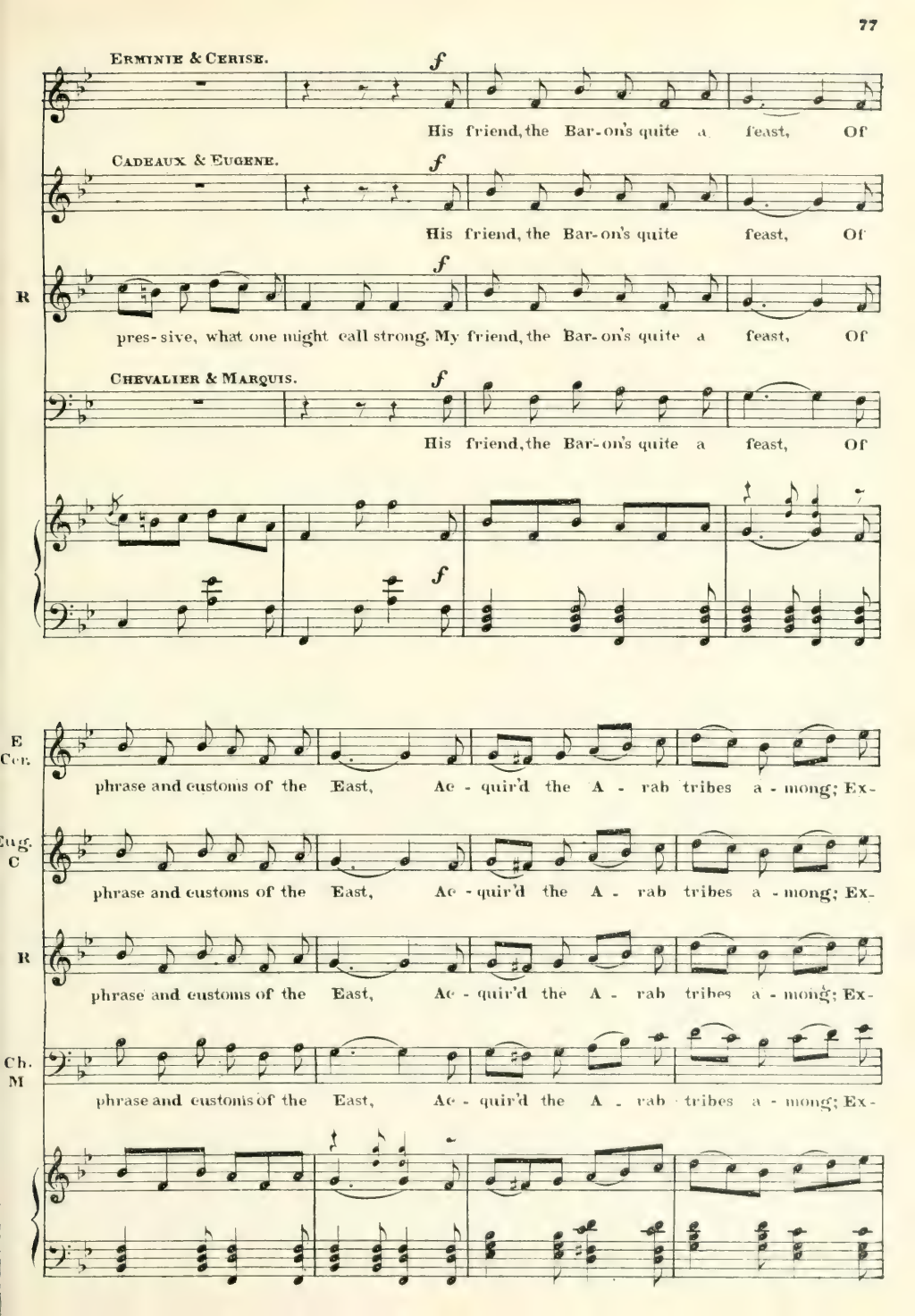
RAVANNES.

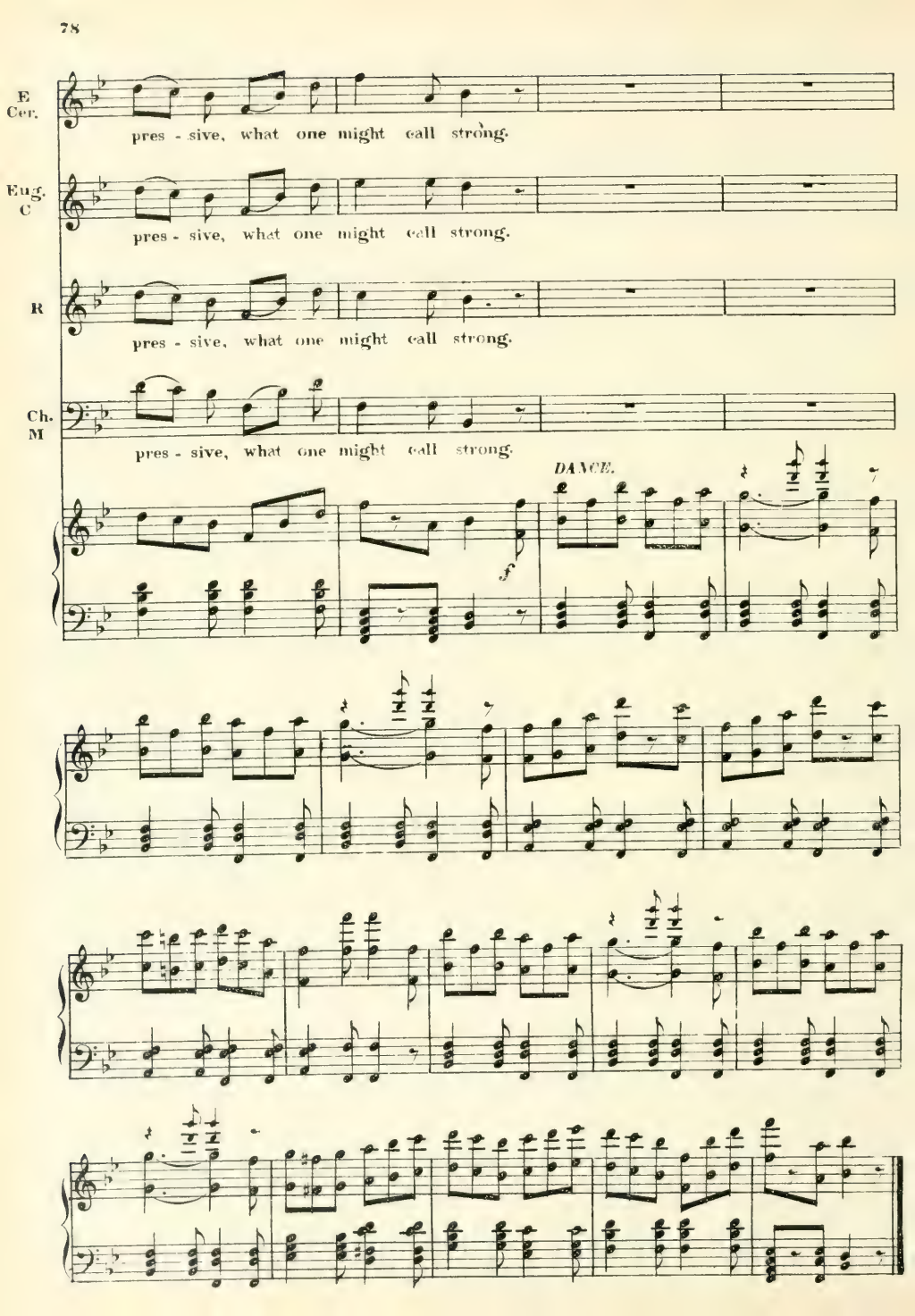
My friend the Bar-on's quite a feast, Of

riten. *p a tempo.*

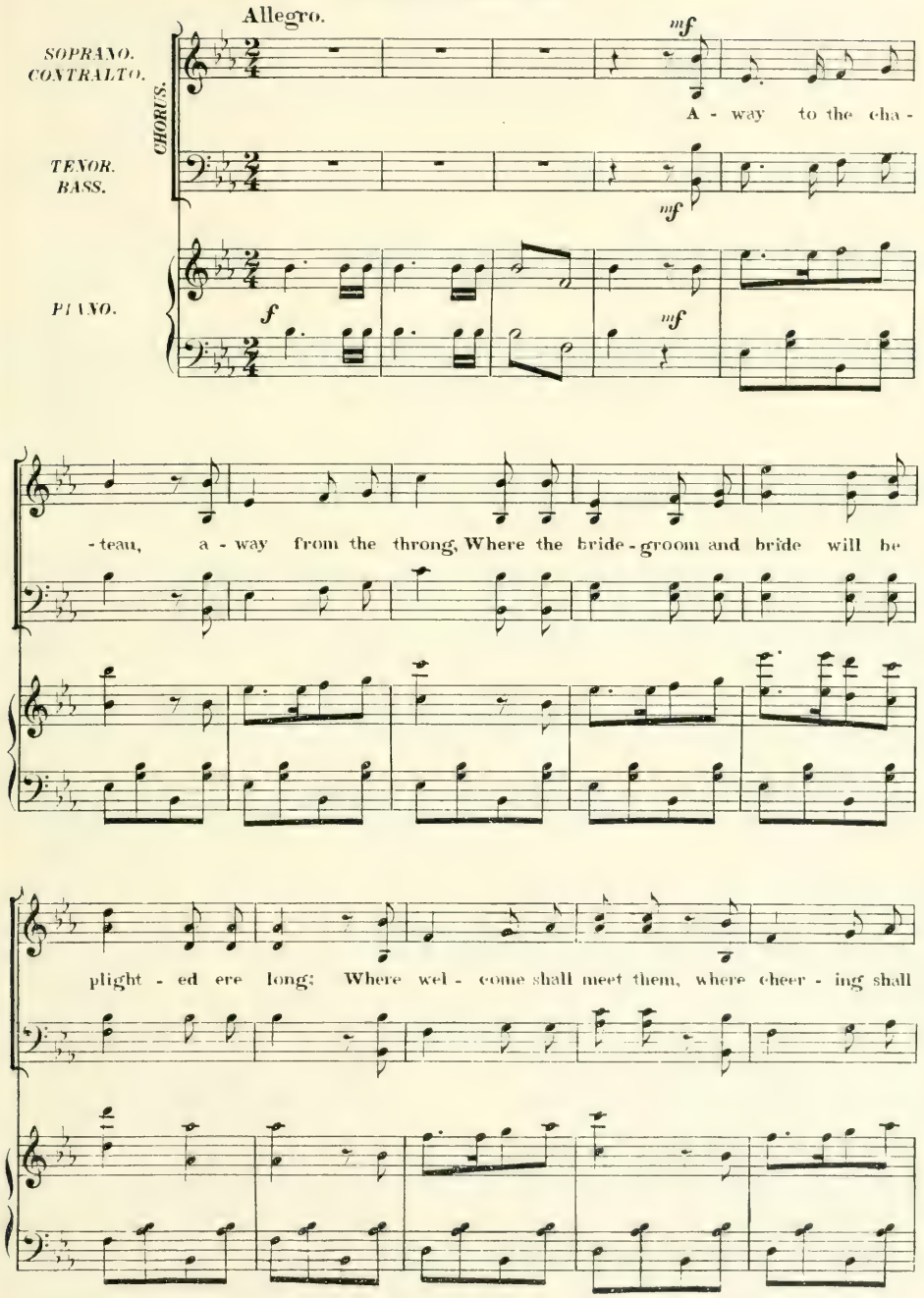
R

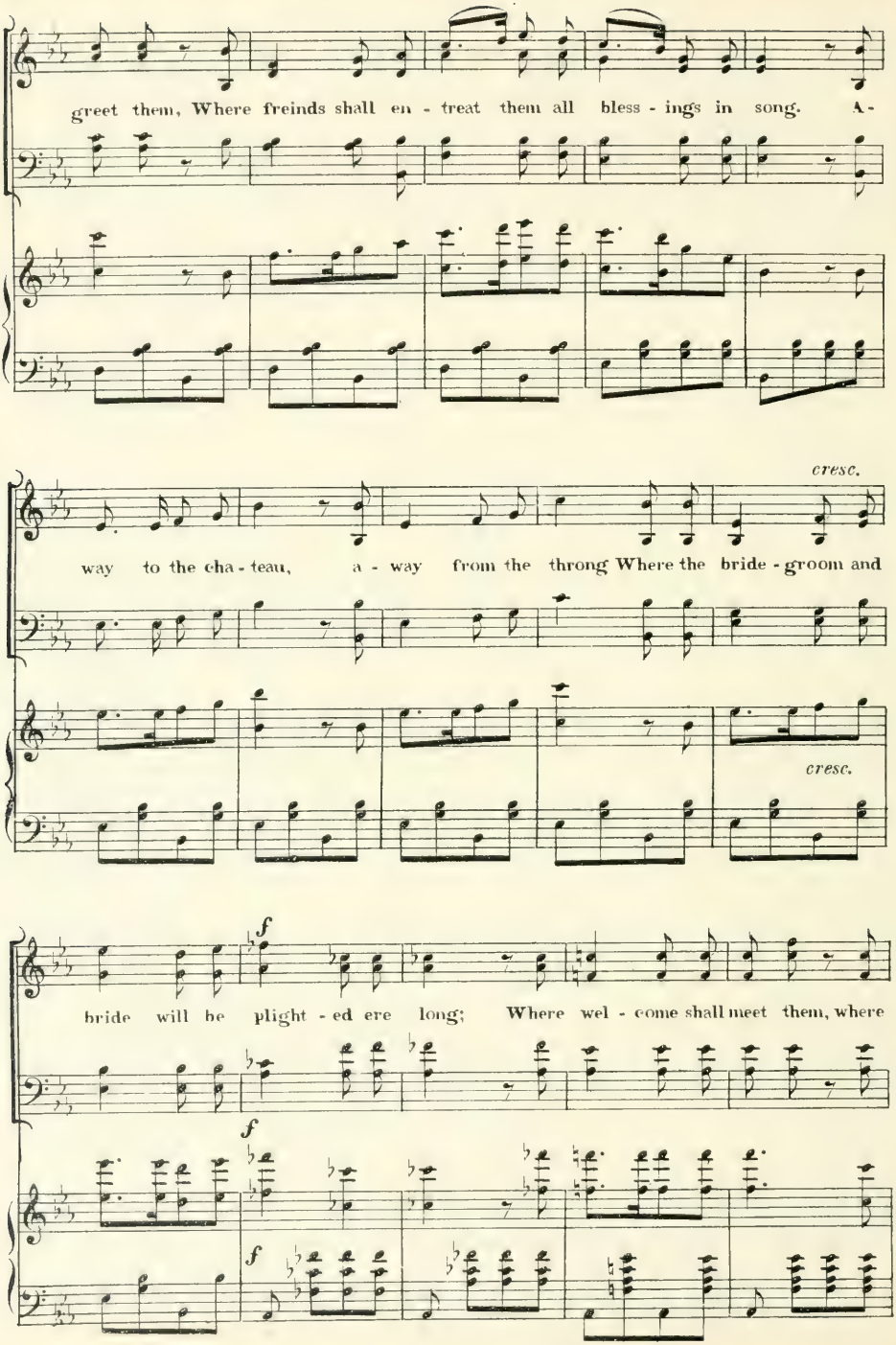
phrase and cus-toms of the East; Ac - quir'd the A - rab tribes a-mong, Ex -

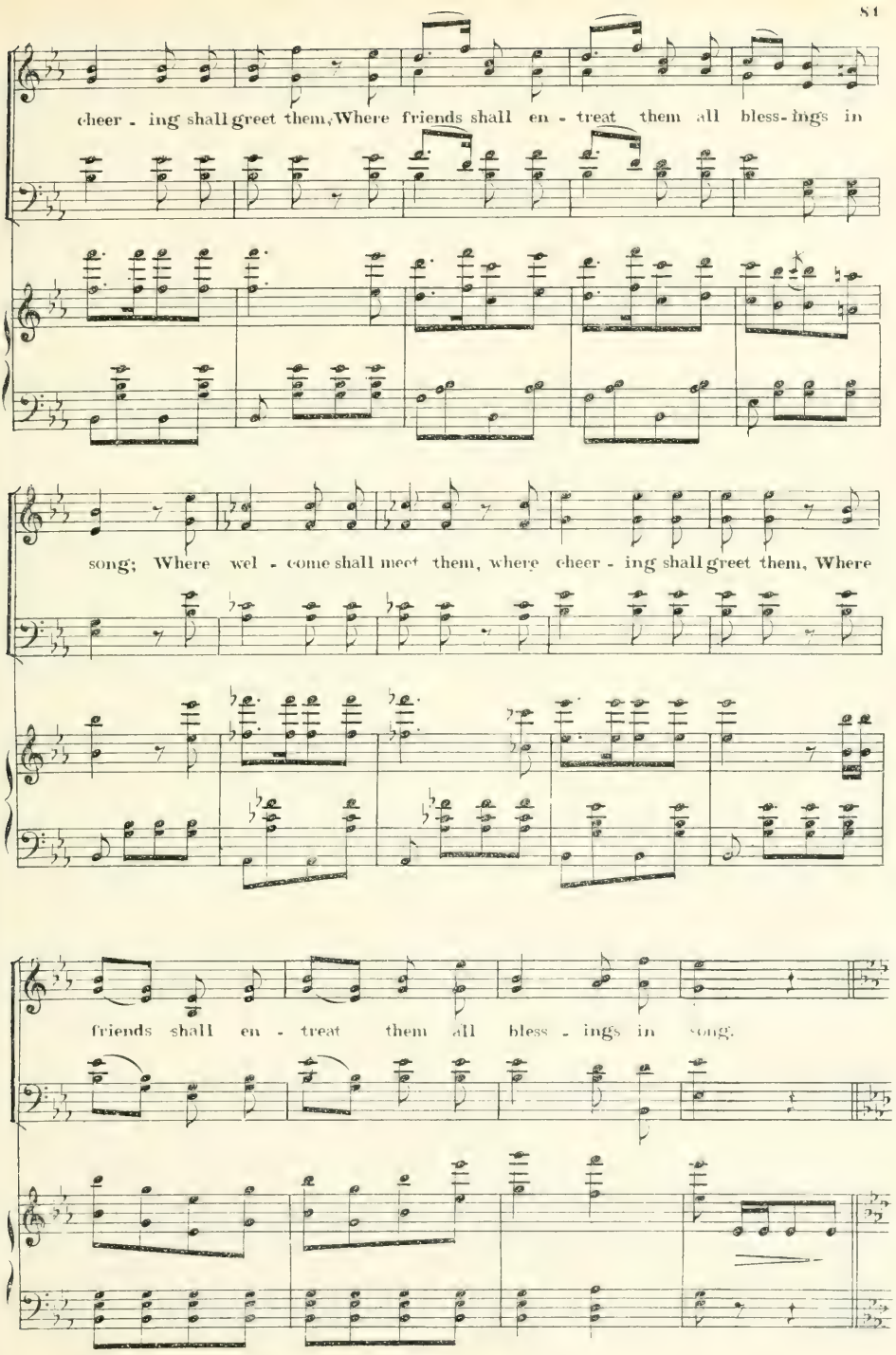

Erminie & Cerise.
f
His friend, the Bar-on's quite a feast, Of
Cadeaux & Eugene.
f
His friend, the Bar-on's quite feast, Of
R
f
pres-sive, what one night call strong. My friend, the Bar-on's quite a feast, Of
Chevalier & Marquis.
f
His friend, the Bar-on's quite a feast, Of
f
E
Cer.
phrase and customs of the East, Ac-quir'd the A-rab tribes a-mong; Ex-
Eug.
C
phrase and customs of the East, Ac-quir'd the A-rab tribes a-mong; Ex-
R
phrase and customs of the East, Ac-quir'd the A-rab tribes a-mong; Ex-
Ch.
M
phrase and customs of the East, Ac-quir'd the A-rab tribes a-mong; Ex-


E
Cer.
pres - sive, what one might call strong.
Eug.
C
pres - sive, what one might call strong.
R
pres - sive, what one might call strong.
Ch.
M
pres - sive, what one might call strong.
DANCE.
f

No 10. FINALE.


Allegro.
SOPRANO.
CONTRALTO.
CHORUS.
TENOR.
BASS.
PIANO.
mf
A - way to the cha -
mf
f
mf
- teau, a - way from the throng, Where the bride - groom and bride will be
plight - ed ere long; Where wel - come shall meet them, where cheer - ing shall


greet them, Where freinds shall en - treat them all bless - ings in song. A-
way to the cha - teau, a - way from the throng Where the bride - groom and
cresc.
cresc.
f
bride will be plight - ed ere long; Where wel - come shall meet them, where
f
f


cheer - ing shall greet them, Where friends shall en - treat them all bless - ings in
song; Where wel - come shall meet them, where cheer - ing shall greet them, Where
friends shall en - treat them all bless - ings in song.

Cantabile.

ERMINIE.

p

Mar - - riage is a ho - - ly u - - nion,

p

rall. *a tempo.*

E

An - - - gel gui - - - ded from a - - bove,

colla voce.

E

Mar - - riage should be sweet com - mu - nion,

rall. *a tempo.*

E

Go - - - vern'd by the God of love.

colla voce.

p CERISE.

Though there may be o - - ceans roll - ing, Storm - i -

p EUGENE.

When the fates are black as ra - -ven, When the

p

ly be - tween two lives, Some re - mem - ber'd

sun of hope has set, Oft the shipwreck'd

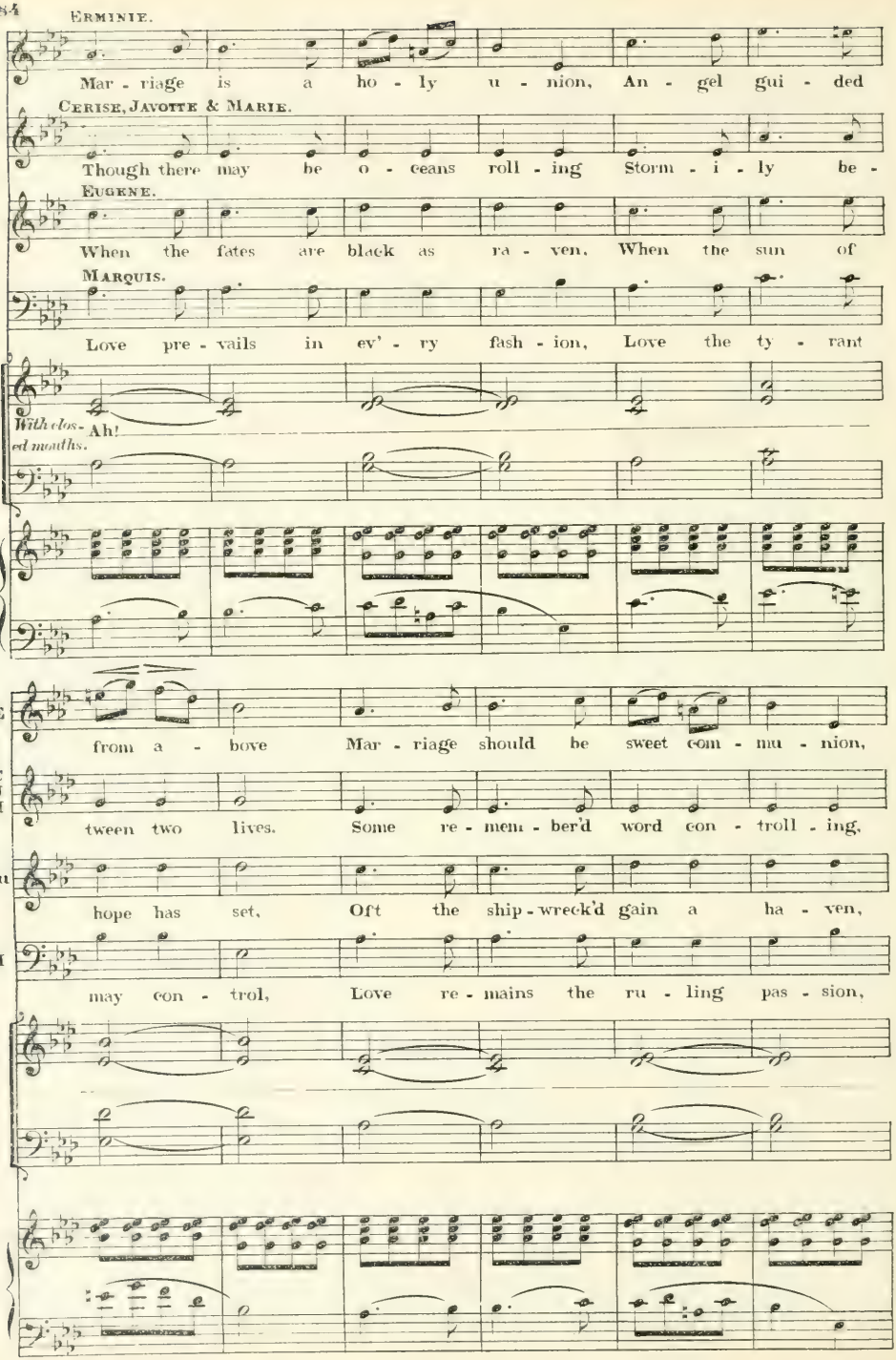
rall. a tempo.

word con - troll - ing, Oft - - en hope re - vi - vi - fies.

rall. a tempo.

gain a ha - ven, Why not love, it may be yet.

rall. a tempo.


Erminie.
Mar - riage is a ho - ly u - nion, An - gel gui - ded
Cerise, Javotte & Marie.
Though there may be o - ceans roll - ing Storm - i - ly be -
Eugene.
When the fates are black as ra - ven, When the sun of
Marquis.
Love pre - vails in ev' - ry fash - ion, Love the ty - rant
With clos-ed mouths.
Ah!
E
from a - bove Mar - riage should be sweet com - mu - nion,
C J M
tween two lives. Some re - mem - ber'd word con - troll - ing,
Eu
hope has set, Oft the ship - wreck'd gain a ha - ven,
M
may con - trol, Love re - mains the ru - ling pas - sion,

mf

Go - vern'd by the God of love. Mar - riage

mf

Of - ten hope re - vi - vi - fies. Though there

mf

Why not love, it may be yet. When the

mf

Love pre - do - mi - nates the soul. Love pre-

mf

Love pre-

mf

mf

is a ho - ly u - nion, An - gel gui - ded

may be o - ceans roll - ing Storm - i - ly be-

fates are black as ra - ven, When the sun of

vails in ev' - ry fash - ion, Love the ty - rant

vails in ev' - ry fash - ion, Love the ty - rant

from a - bove, Mar - riage should be sweet com -

tween two lives, Some re - mem - ber'd word con -

hope has - set, Oft the ship - wreck'd gain a

may con - trol, Love re - mains the ru - ling

may con - trol, Love re - mains the ru - ling

mu - nion, Go - vern'd by the God of love.

troll - ing, Of - ten hope re - vi - vi - fies.

ha - ven, Why not love it may be yet.

pas - sion, Love pre - dom - i - nates the soul.

pas - sion, Love pre - dom - i - nates the soul.

8

3

3

f

Hark the sol - - diers here a - gain re -

turn! Hark, what may it

mf *f*

CAPTAIN DELAUNAY.

p

All for

mean we soon shall learn!

SOLDIERS.

p

All for

p

Allegretto. (tempo di Marcia.)

C.D.

glo - ry the sol - dier's life, From the con - flict scorning e'er to

cresc.

glo - ry the sol - dier's life, From the con - flict scorning e'er to

cresc.

D

flee, The he - - ro's fame, his aim in strife, In

cresc - - - - poco - a - poco.

flee, The he - - ro's fame, his aim in strife, In

cresc - - - - poco

D

love, in war, the vic-tor he! All for glo - ry the sol - dier's

All for glo - ry the sol - dier's

love, in war, the vic-tor he!

f

mf *cresc.* *f*

C.D.

life, From the con - flict scorn-ing e'er to flee. The

life, From the con - flict scorn-ing e'er to flee. The

Allegro.

C.D.

he - ro's fame his aim in strife, In love, in war the vic - tor he. Be

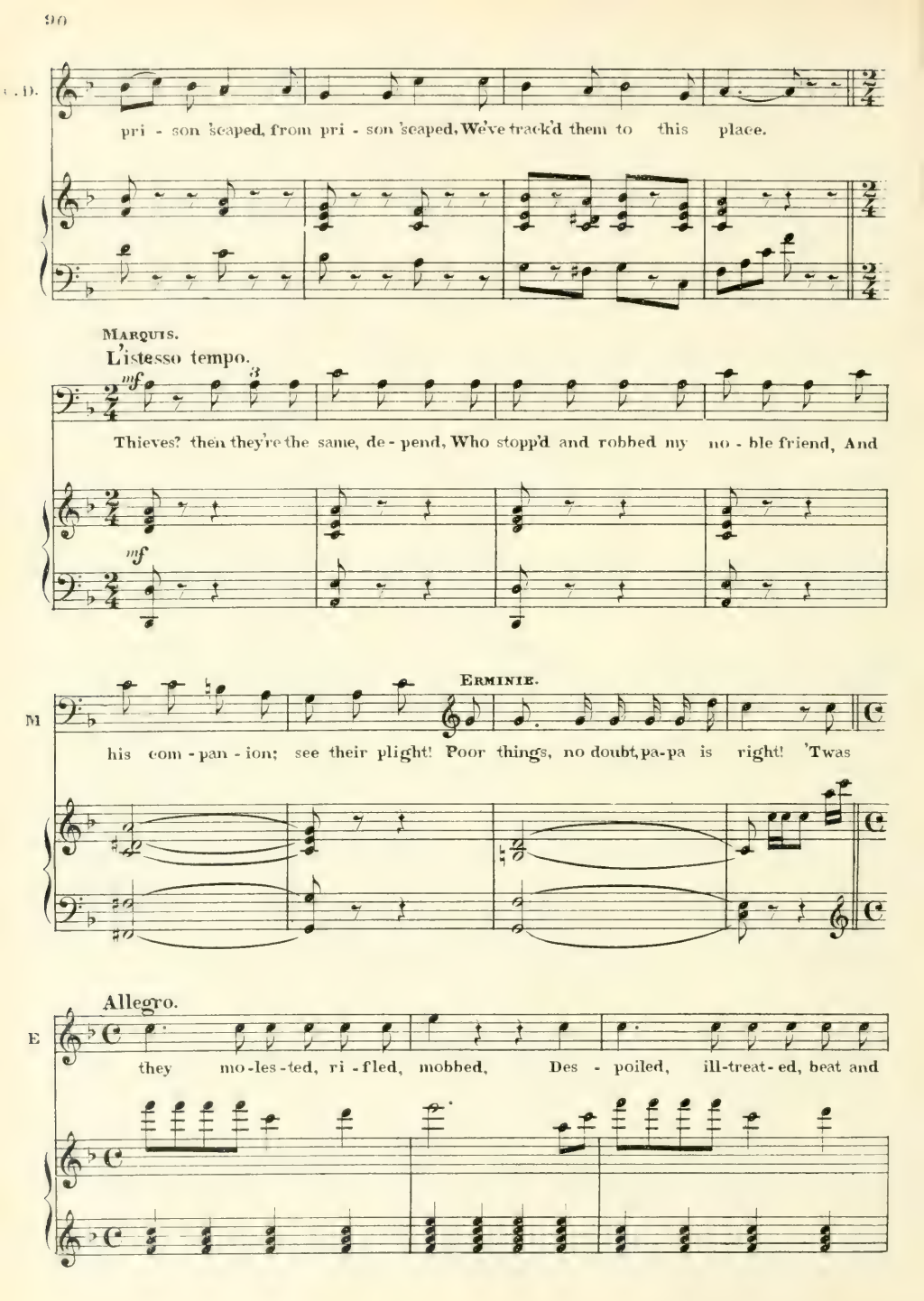
he - ro's fame his aim in strife, In love, in war the vic - tor he.

dim.

C.D.

not a - larm'd, be not a - larm'd, We're of two theives in chase, From

p


pri - son 'scaped, from pri - son 'scaped, We've track'd them to this place.
MARQUIS.
L'istesso tempo.
mf
Thieves? then they're the same, de - pend, Who stopp'd and robbed my no - ble friend, And
mf
ERMINIE.
his com - pan - ion; see their plight! Poor things, no doubt, pa-pa is right! 'Twas
Allegro.
they mo - les - ted, ri - fled, mobbed, Des - poiled, ill-treat - ed, beat and

CAPTAIN DELAUNAY.

E

robbed. They are doubt - - less the men, Should you

RAVANNES.

L'istesso tempo.

C.D.

know them a - gain? Oh yes, oh yes, the one is a

mf

CAPTAIN DELAUNAY.

CADEAUX.

R

gen - tle - man quite; He's the worst of the two. Quite so, that's right.

Allegro con moto.

ERNEST. (*Entering.*)

Thank fate, at length I've

f

E

found my way. Is this the Li - on D'or, I

mf

RAVANNES.

CADEAUX.

Er.

pray? Quick Sergeant, seize the villians pray Be care-ful he don't

mf *f*

8

ERNEST.

C

get a - way! No, no, be - lieve me,

8

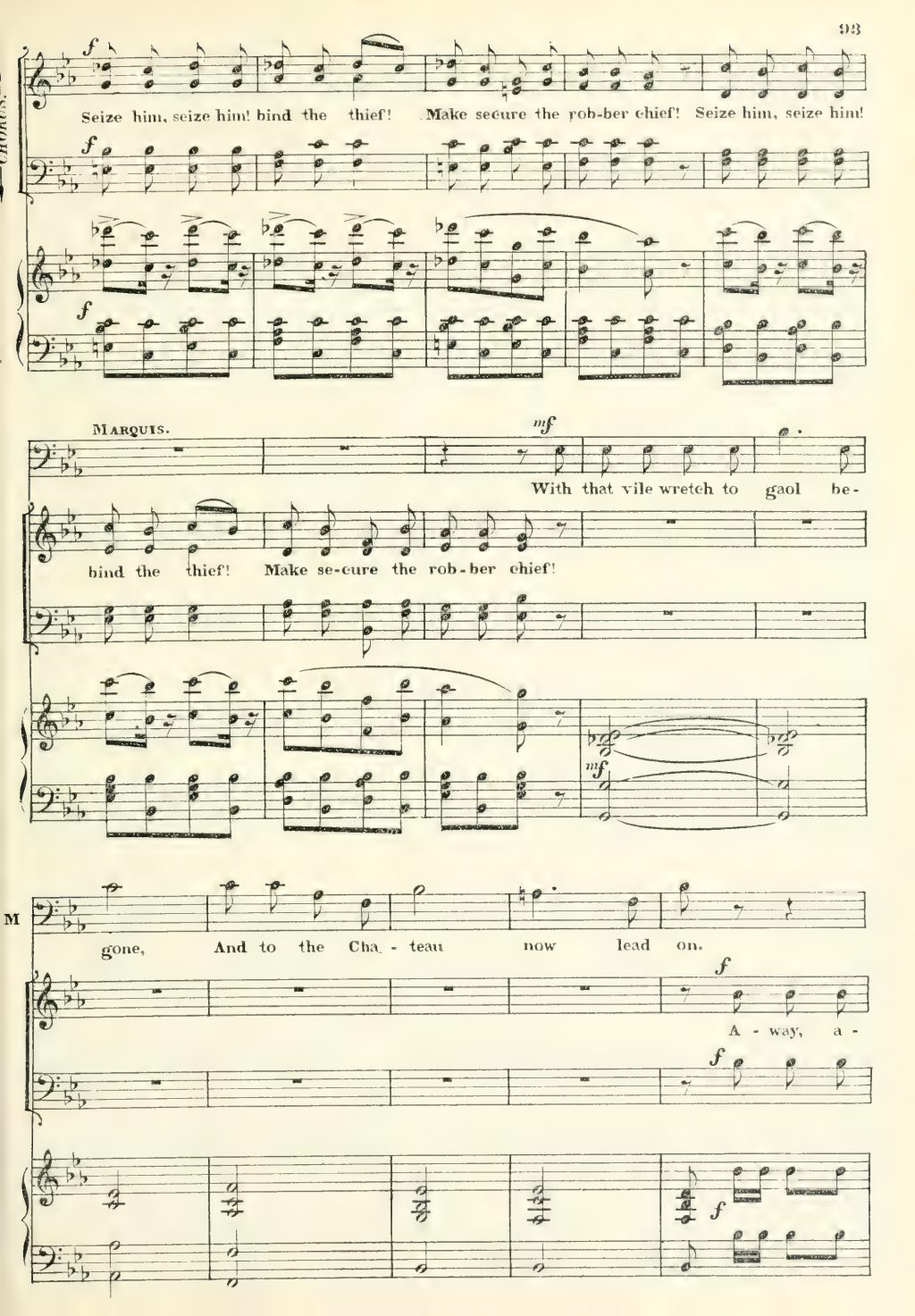
mf

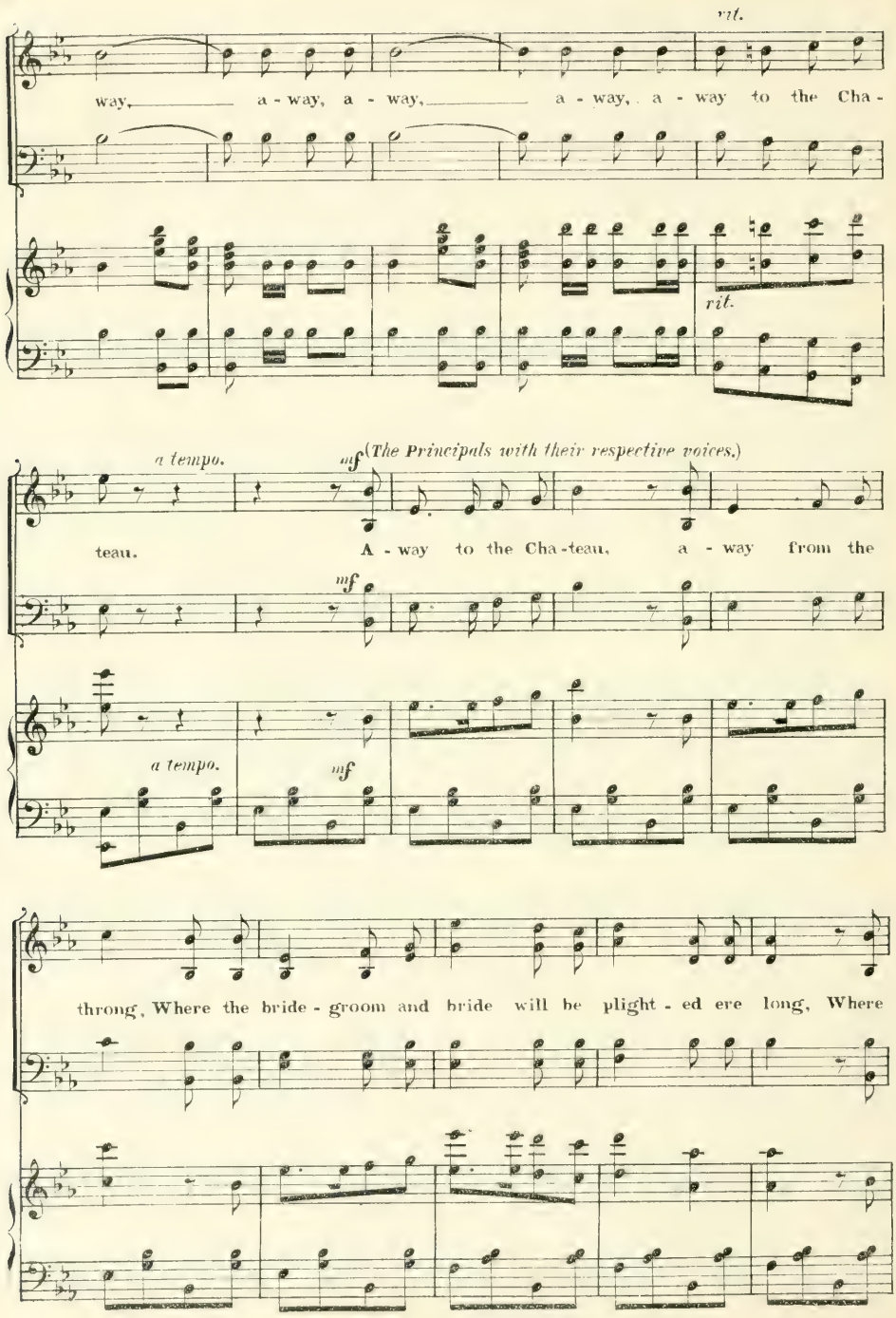
MARQUIS.

RAVANNES & CADEAUX.

Seize the thief! Yes, seize the thief!

f


CHORUS.
f
Seize him, seize him! bind the thief! Make secure the rob-ber chief! Seize him, seize him!
MARQUIS.
mf
With that vile wretch to gaol be-
bind the thief! Make se-cure the rob-ber chief!
mf
M
gone, And to the Cha - teau now lead on.
f
A - way, a -


rit.
way, a - way, a - way, a - way, a - way to the Cha -
rit.
a tempo.
mf (The Principals with their respective voices.)
teau. A - way to the Cha - teau, a - way from the
mf
a tempo.
mf
throng, Where the bride - groom and bride will be plight - ed ere long, Where

welcome shall meet them, Where cheer-ing shall greet them, Where friends shall en-treat them all

bless-ings in song. A-way to the Cha-teau, A-way from the throng, Where the

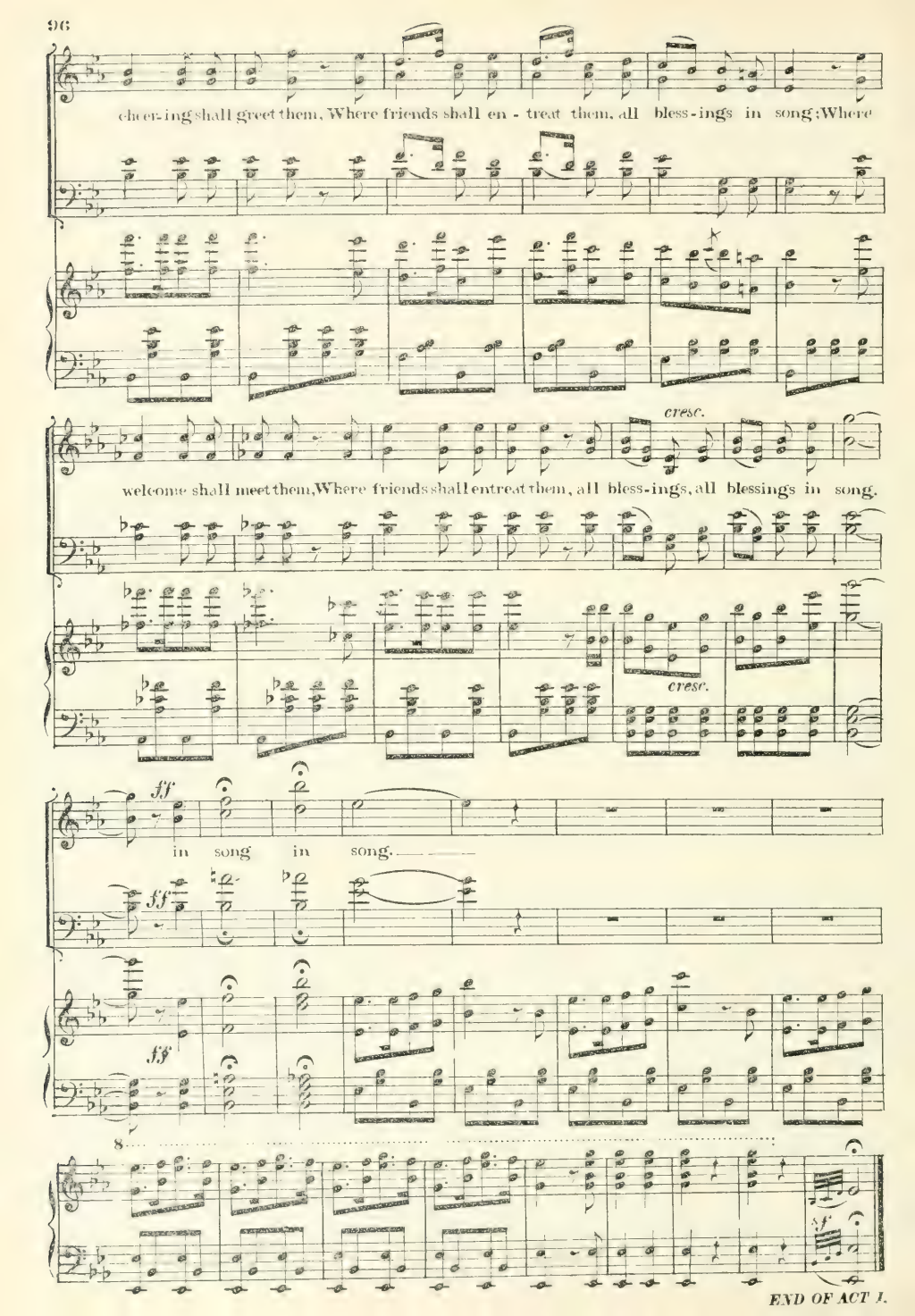
cresc. *f*

bridegroom and bride will be plight-ed ere long, Where wel-come shall meet them, Where

f

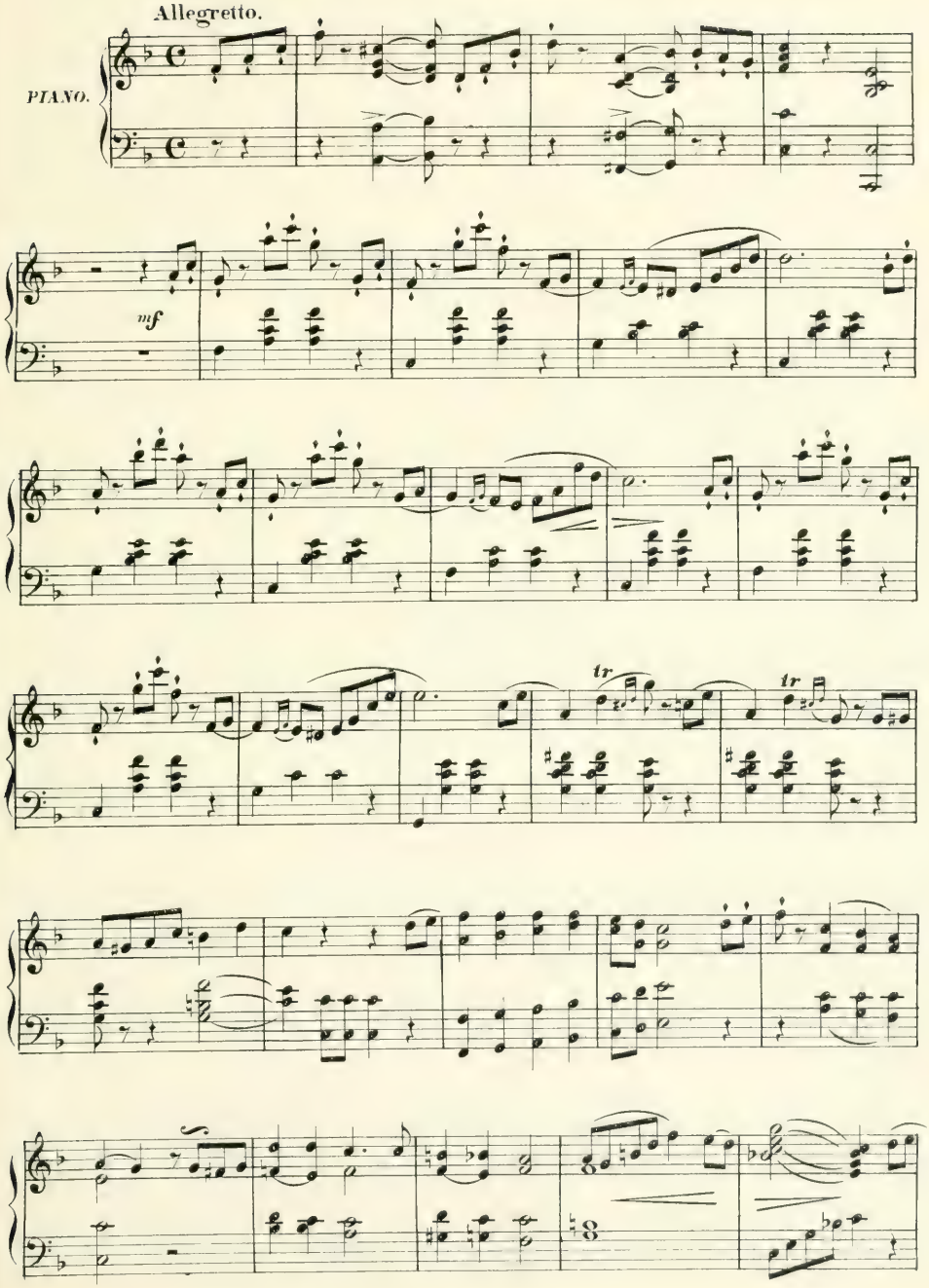
cresc.

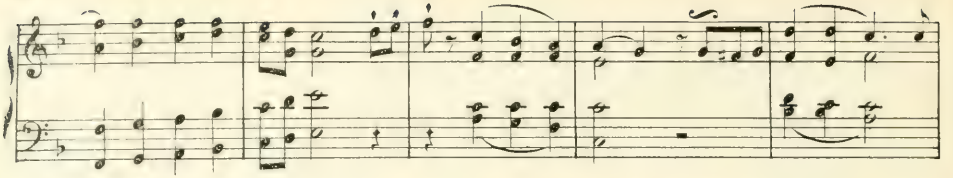
cresc. *f*

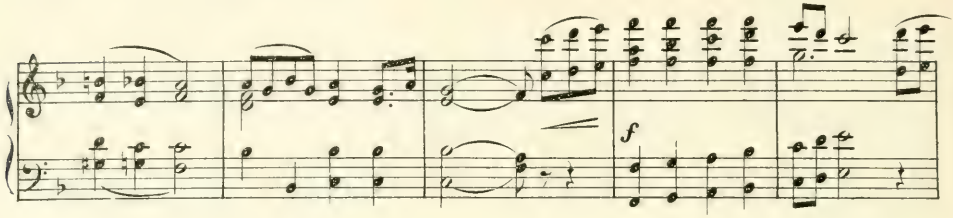

cheer-ing shall greet them, Where friends shall en - treat them, all bless-ings in song; Where
cresc.
welcome shall meet them, Where friends shall entreat them, all bless-ings, all blessings in song.
cresc.
ff
in song in song.
ff
ff
8
ff

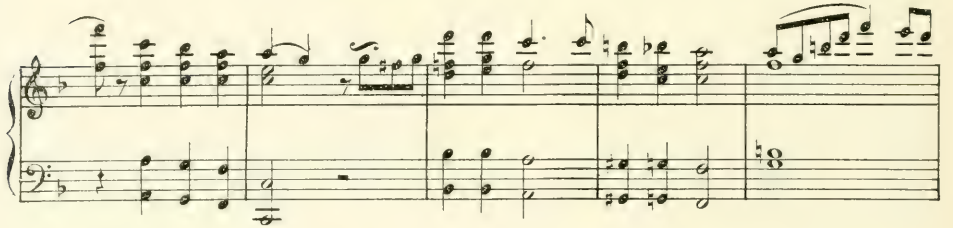
END OF ACT I.

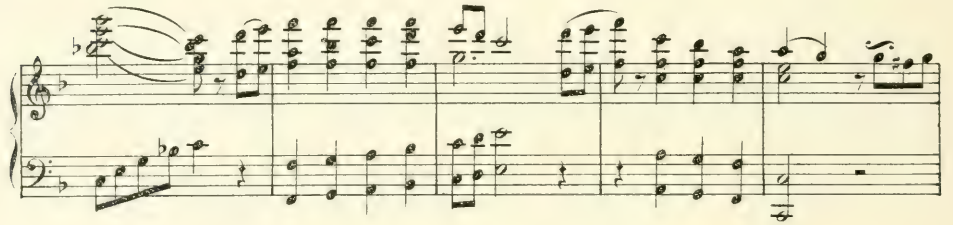
Nº 10a—ENTR'ACTE.

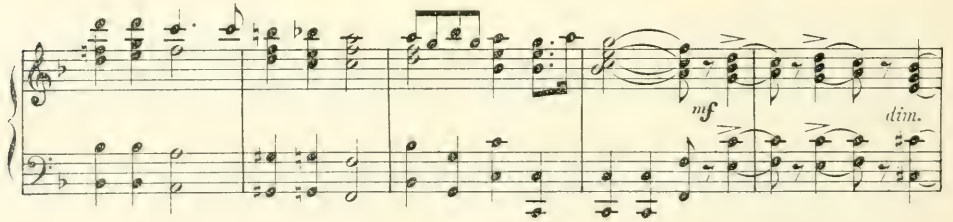


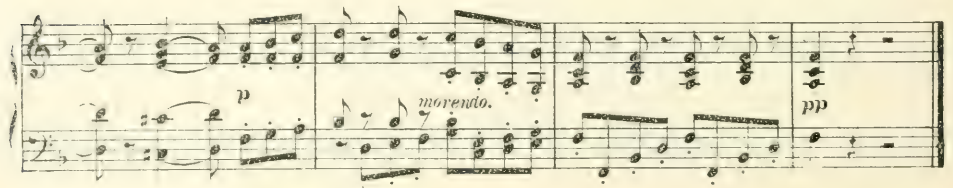



f





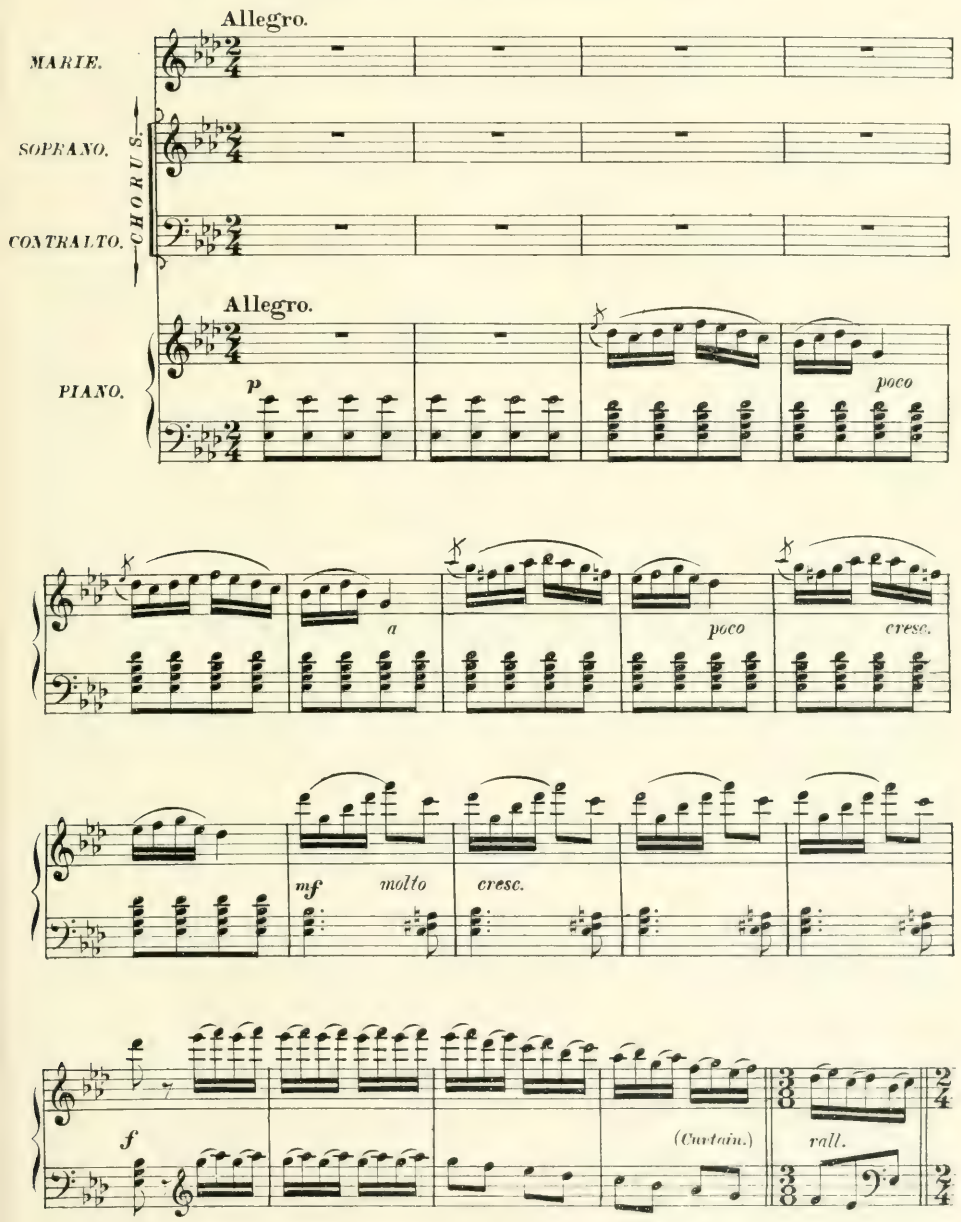

mf
dim.


p
morendo.
pp

ACT II.

SCENE I.

Nº 11._INTRODUCTION, CHORUS, ENSEMBLE & SONG.



Allegretto moderato.

SOPRANOS. *mf*

CONTRALTOS. Here on lord and la - dy wait - ing,

Court gallants and no - bles all, Ev - 'ry one im - por - tu - na - ting,

To and fro at beck and call; Here on lord and la - dy wait - ing,

Court gallants and no - bles all, Ev - 'ry one im - por - tu - na - ting,

MARIE.

No intermis-sion, give exhi-bition What good

To and fro at beck and call!

p

tu-i-tion, though hur-ried has brought, And com-pen-sa-tions,

re-mu-ner-a-tions, Pay for the pa-tience with which you've been taught.

CONTRALTO.

Allegro molto.

May we take your hat, your stick, sir? Brush your clothes, sir? tie your shoes?

staccato.

You will find we're ve - ry quick, sir, Not a mo-ment do we lose;

SOPRANOS.

May we start to fetch or car - ry? Stitch or fas - ten, tie and lace?

cresc. *rall.* *f*

Ev - 'ry toi - let ne - ces - sa - ry, Pow - der puff for arms and face.

cresc. *rall.*

mf

Here on lord and la - dy wait - ing, Court gallants and no - bles all,

mf

Ev-'ry one im-por-tu-na-ting, To and fro at beck and call.

Here on lord and la-dy wait-ing, Court gallants and no-bles all,

rall. *a tempo.*

Ev-ry one im-por-tu-na-ting, To and fro at beck and call.

rall. *a tempo.*

mf

attacca.

SONG.

"Woman's Dress."

Allegro grazioso.

MARIE.

The sim-ple maid from village green Un-used to rich at-tire, Is
flounce or train the fe-male mind From ba-by-hood is bent, Her

PIANO.

accel. a tempo.

M

not a-fraid of sil-ken sheen, To con-quest she'll as-pire. Her
in-fant brain be sure you'll find On dress-ing dolls in-tent. A

accel. a tempo.

M

fin-gers deft are nev-er slow To fash-ion a suc-cess, From
wo-man's will to change less apt Than fash-ion's way-ward-ness, But

accel. a tempo.

f

M

fin-est weft who does not know A wo-man's forte is dress.
dext'-rous skill will soon a-dapt It-self to change of dress. Ah

rall. a tempo. f

rall. a tempo.

M

p

Ah! Ah!

SOPRANOS.

f *p*

CONTRALTOS. Ah! Ah!

f *p*

mf

M

Yes though fashion of - ten ranges, We are e-qual to its changes,

M

Though the waist pre-vail - ing's high up, Or the skirt ac-cep-ted short;

M

Al-ter bonnets, cap or head-dress, Tuck or lace, con-fine, or spread dress,

M

Branch-ing pull back, puff or tie up, And im-prov-ing quick as

M

thought.

Ah! Ah!

f *f* *p*

Ah! Ah!

f *p*

M

Ah!

mf

Ah! Yes though fa-shion of - ten ran - ges,

mf

M

Ah

We are e - qual to its chan - ges, Though the waist pre - vail - ing's

M

high up. Or the skirt ac - cep - ted short.

M

Al - ter bon - net, cap or head - dress, Tuck or lace, con - fine, or

Al - ter bon - net cap or head - dress, Tuck or lace, con - fine, or

M

spread-dress, Branch-ing pull back, puff or tie up

spread-dress, Branch-ing pull back, puff or tie up

1.

M

And im-proving quick as thought!

And im-proving quick as thought!

f

2. *cresc.*

M

f

On And im-proving quick as thought!

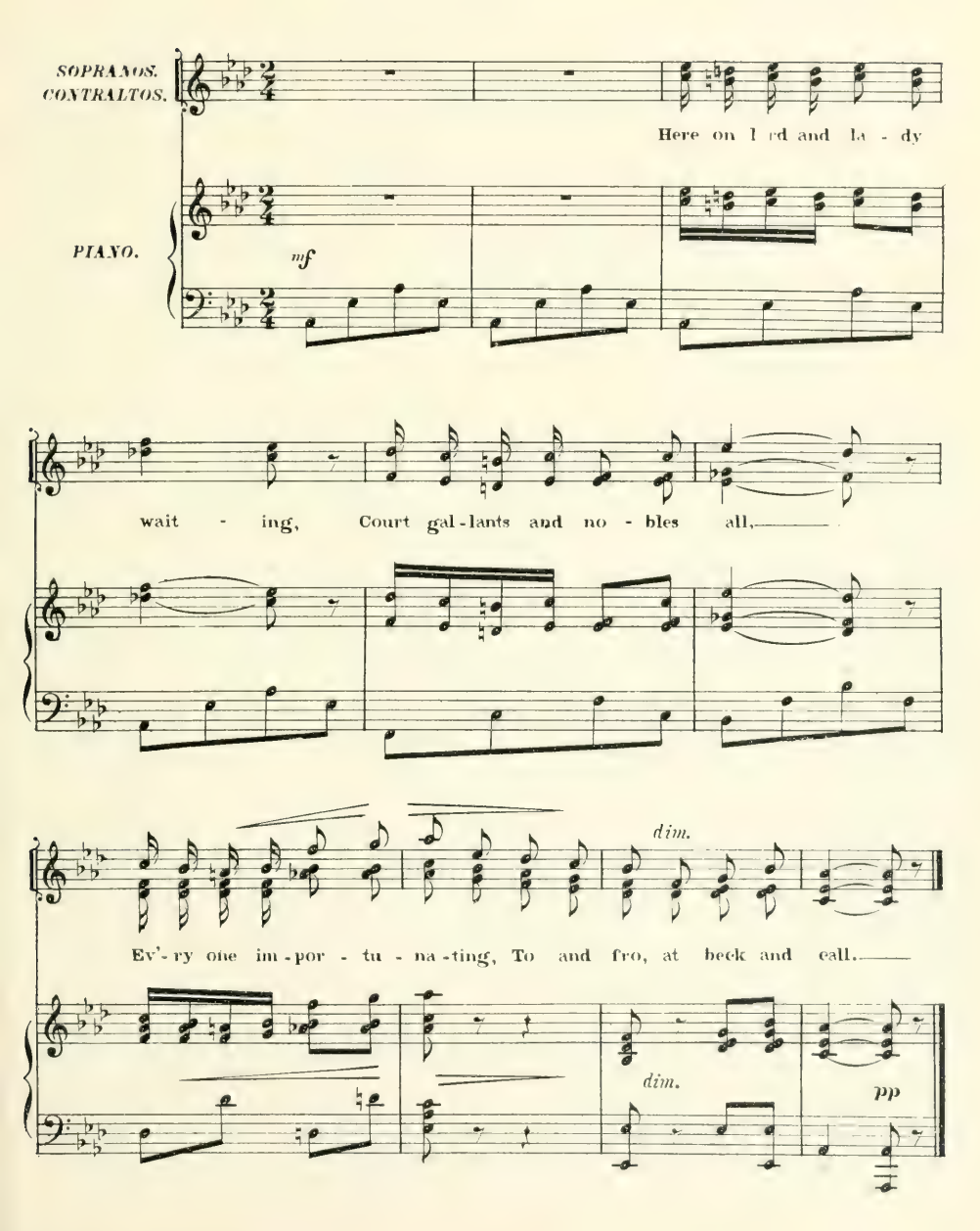
f

And im-proving quick as thought!

cresc.

f

No 11a—EXIT.


SOPRANOS.
CONTRALTOS.
Here on l rd and la - dy
PIANO.
mf
wait - ing, Court gal-lants and no - bles all,
dim.
Ev'-ry one im-por - tu - na-ting, To and fro, at beck and call.
dim.
pp

Nº 12. — SONG.

Darkest the Hour.

Moderato.

EUGENE.

1. Dark-est the hour ere light of dawn
2. How shall I cheer my heart's sad re-

PIANO.

p

E

beam-eth, Deepest the gloom ere the storm clouds di - vide; Be that my faith in the adage there
pining? Where seek the trust in my bo-som should dwell, Where will ap - pear the clouds silver

E

mf

seem-eth, Hope, to be che - rish'd what e'er may be - tide. Vain, vain the
lin - ing? Where come the ra - diance my grief to dis - pel? Life's light has

mf

E

dream — my lov'd one can e - ver Mine be: as vain is the once plighted
gone — my path-way is lone - ly, Dreary. The star of my life's brightness

E

cresc. molto.

vow. — No pow'r can change the doom, we must se - ver, Oh! could the
gone, — Set ne'er to rise, 'Twould seem my hope on - ly Rests in the

cresc. molto.

E

f *dim. molto.* *p*

fu - ture look blacker than now! —
thought, the be-lief there is none! — Darkest the hour — ere day - light

dim. molto.

E

beam - eth, Deepest the gloom ere the clouds di - vide, Be it my faith in that alone

E

mf

seem - eth, Hope what - e - - ver may be - tide! Darkest the hour ere daylight

mf

E

beam - eth, Deepest the gloom ere the clouds di - vide, Be it my faith in that there

E

dim. *rall.* **1.** *p* *tempo.*

seem - eth, Hope what - e - ver may be - tide!

dim. *rall.* *p* *tempo. cresc.* *f*

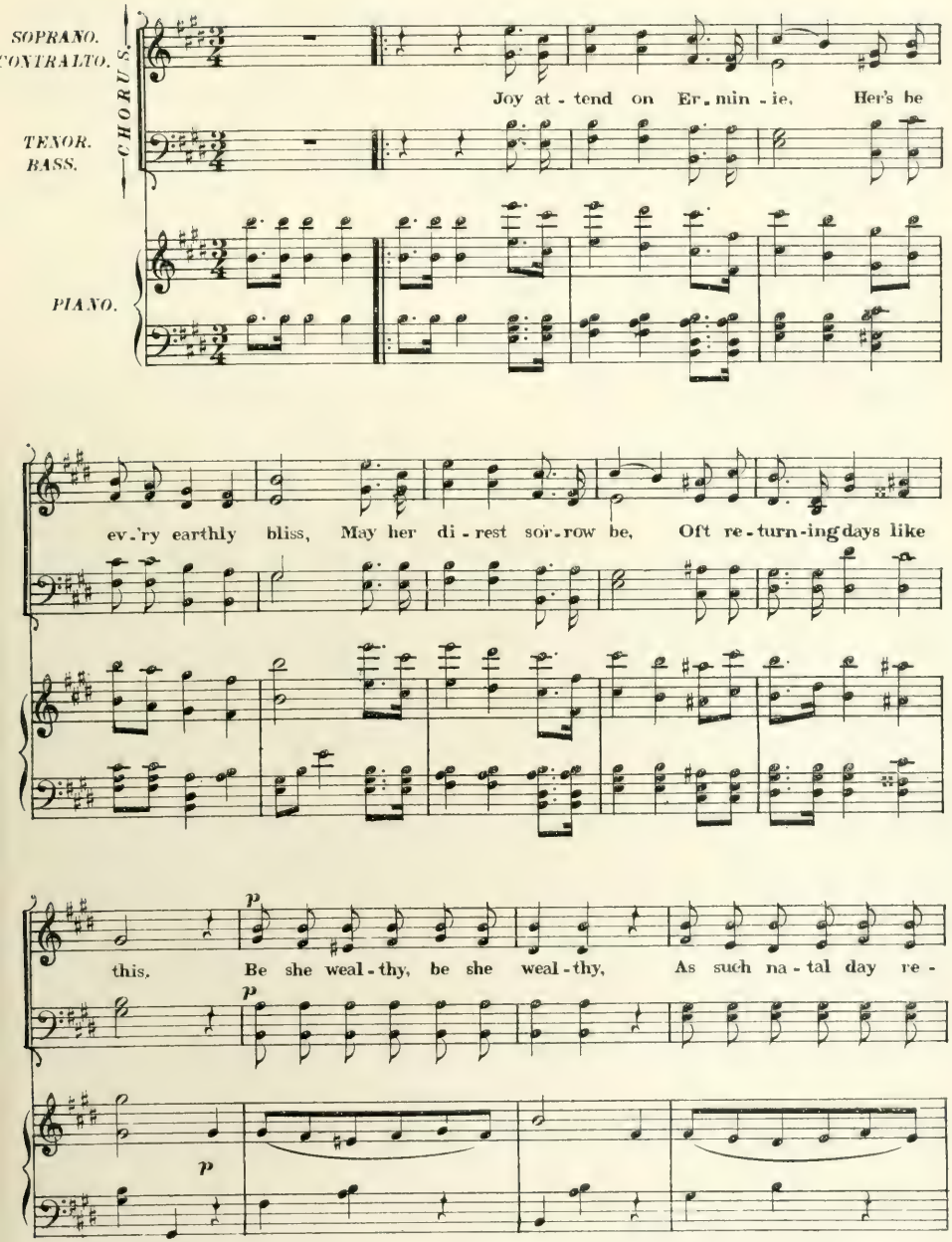
2. *rall. cresc.* *tempo.*

E

2. How shall I e - ver may be - tide.

dim. *p* *rall. cresc.* *f* *tempo.*

No. 13.—CHORUS & SONG.



turns Time while fly-ing gra-ti-fy-ing Ev-'ry hope for which she

Time while fly- -ing gra-ti-fy-ing Ev-'ry hope for which she

cresc.

yearns, Let our poor-est wishes be Joy at-tend on Er-min-ie,

yearns.

mf *cresc.*

Let our poorest wish-es be Joy at-tend on Er-min-ie,

Let our poorest

f *mf*

ff 1.

Let our poorest wish-es be, Joy at-tend on Er-min-ie.

a tempo.

Let our poorest *rall. cresc.*

f *rall. cresc.* *a tempo.*

SOLO. ERMINIE.

Thanks dear friends, my thanks re - ceive, With good wish-es you con - fuse,

That I'm grate-ful, pray be - lieve, But at loss what words to use, I con -

accel.

fess to ex - press how your wishes my heart touch, But I

accel.

Tempo primo. 2.

thank you, thanks so much, But I thank you, thanks so much. - ie.

a tempo.

Nº 14.—SONG.

The Sighing Swain.

Allegretto.

ERMINIE.

PIANO.

p

1. A
2. De-

mf

E

lo - ver in his mir - ror gaz'd, With vis - age wan, and glare half
press'd his spir - its low - er sink, As wand'ring near the lake - let

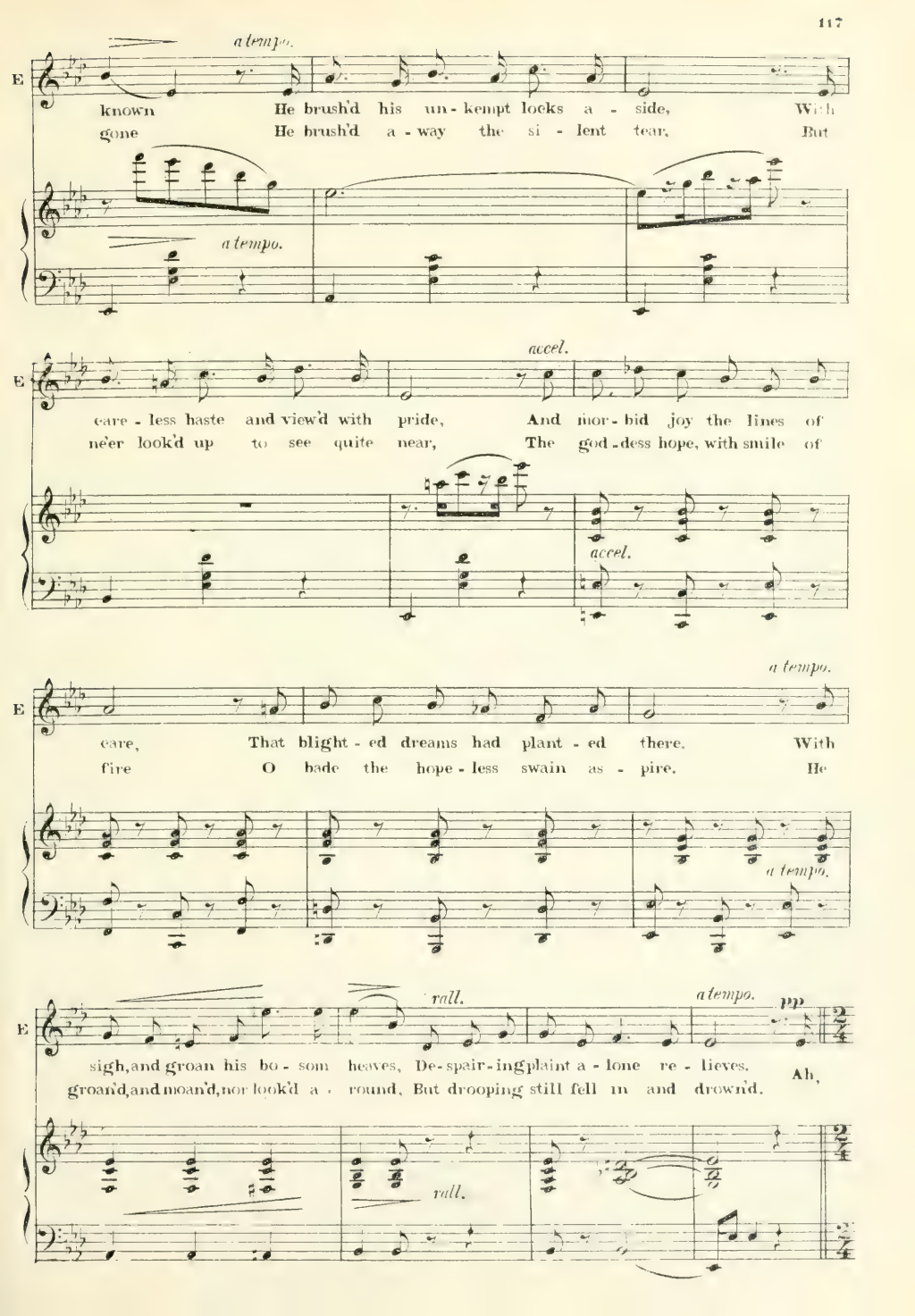
p

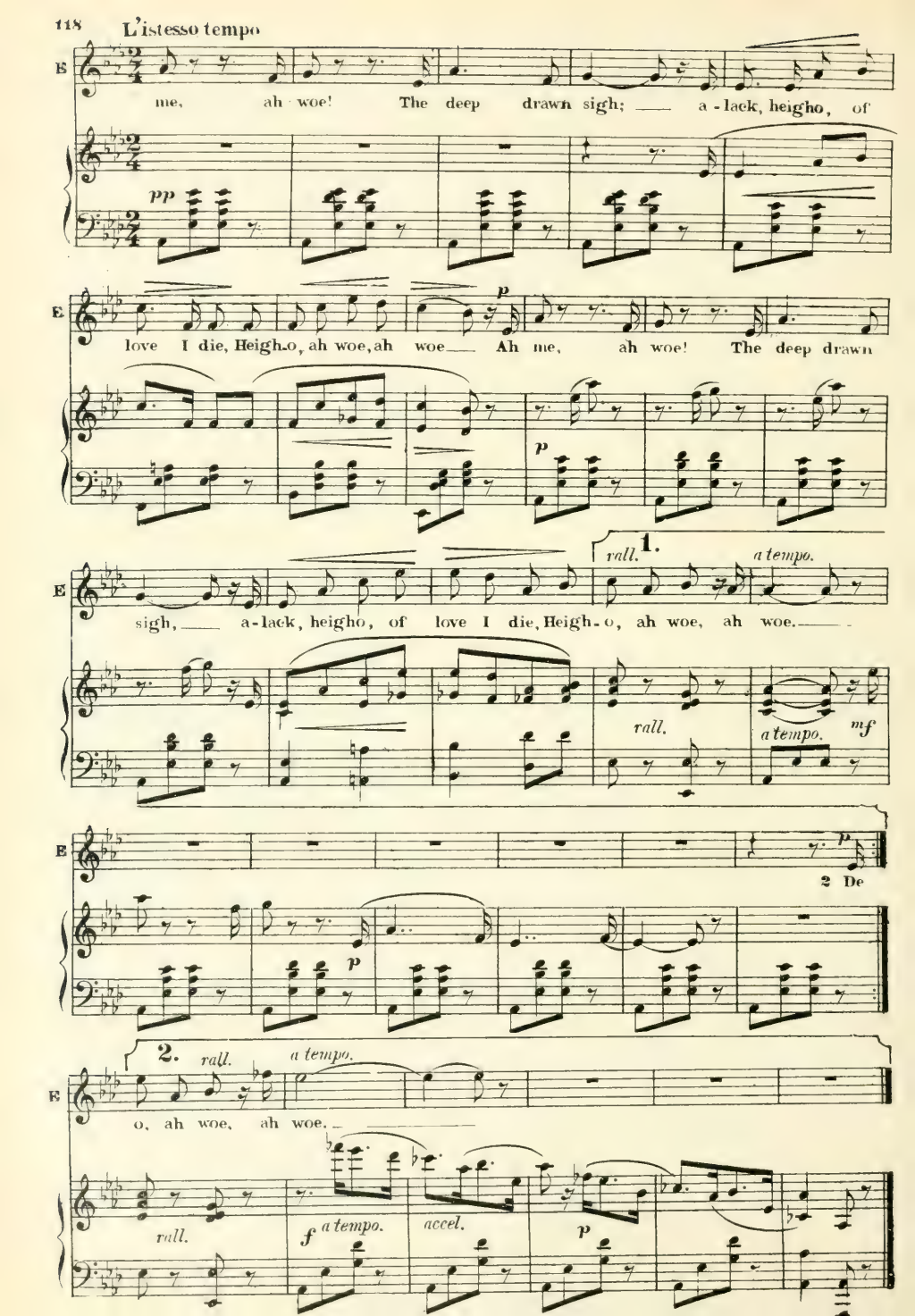
E

rall.

craz'd, To see if thinner he had grown, With love to hope a - las un -
brink, And in its surface gaz - ing on Once more his vis - age woe be -

rall.


a tempo.
E
known He brush'd his un - kempt locks a - side, With
gone He brush'd a - way the si - lent tear, But
a tempo.
accel.
care - less haste and view'd with pride, And mor - bid joy the lines of
ne'er look'd up to see quite near, The god - dess hope, with smile of
accel.
a tempo.
care, That blight - ed dreams had plant - ed there. With
fire O bade the hope - less swain as - pire. He
a tempo.
rall.
a tempo.
pp
sigh, and groan his bo - som heaves, De - spair - ing plaint a - lone re - lieves. Ah,
groan'd, and moan'd, nor look'd a - round, But drooping still fell in and drown'd.
rall.


L'istesso tempo
me, ah woe! The deep drawn sigh; a-lack, heigho, of
pp
love I die, Heigh-o, ah woe, ah woe Ah me, ah woe! The deep drawn
p
p
sigh, a-lack, heigho, of love I die, Heigh-o, ah woe, ah woe.
1.
rall.
a tempo.
rall.
a tempo.
mf
p
2 De
p
2.
rall.
a tempo.
o, ah woe, ah woe.
rall.
f
a tempo.
accel.
p

Nº 15.—SONG AND WHISTLING CHORUS.

What the Dicky Birds say.

Allegretto.

CADEAUX.

PIANO.

mf

I'm not a free a - gent, like a - ny of you, There's them as looks ar - ter my fate, I arsk their ad - vice when I've

When brought a - fore his beak - ship, my e - vidence to give, I'm al - lus in a dread - ful state, For fear I'll have to go to a

sum - mat to do, Their care and at - ten - tion is great; When -
set - tlement to live, A pen - al one is sure to be my fate; Now

pausa.

e - ver I wish - es to steal from the night A few hours for use in the
ju - ries ain't ve - ry well up to their job, They for fear of confinement all

mf *p*

day, Be - fore that I knows I'm do - in' what's right, I
day The ver - dict a - gree on by spin - nin' a bob, At

see what the dick - y birds say.
least, so the dick - y birds say.

p

mf

C

Chirp, chirp, chirp, chirp, in the shrill - est tone,

(*Whistling.*)

C

Chirp, chirp, chirp, chirp, in a tongue of their own; What their

(*Whistling.*)

C

war - bles and twit - ters con - vey, Ta - king stu - dy and thought for a

rit. *accell.*

mind can be brought To de - fine what the dick-y birds, the dick-y birds say.

rit. *accell.*

Chirp, chirp, chirp!

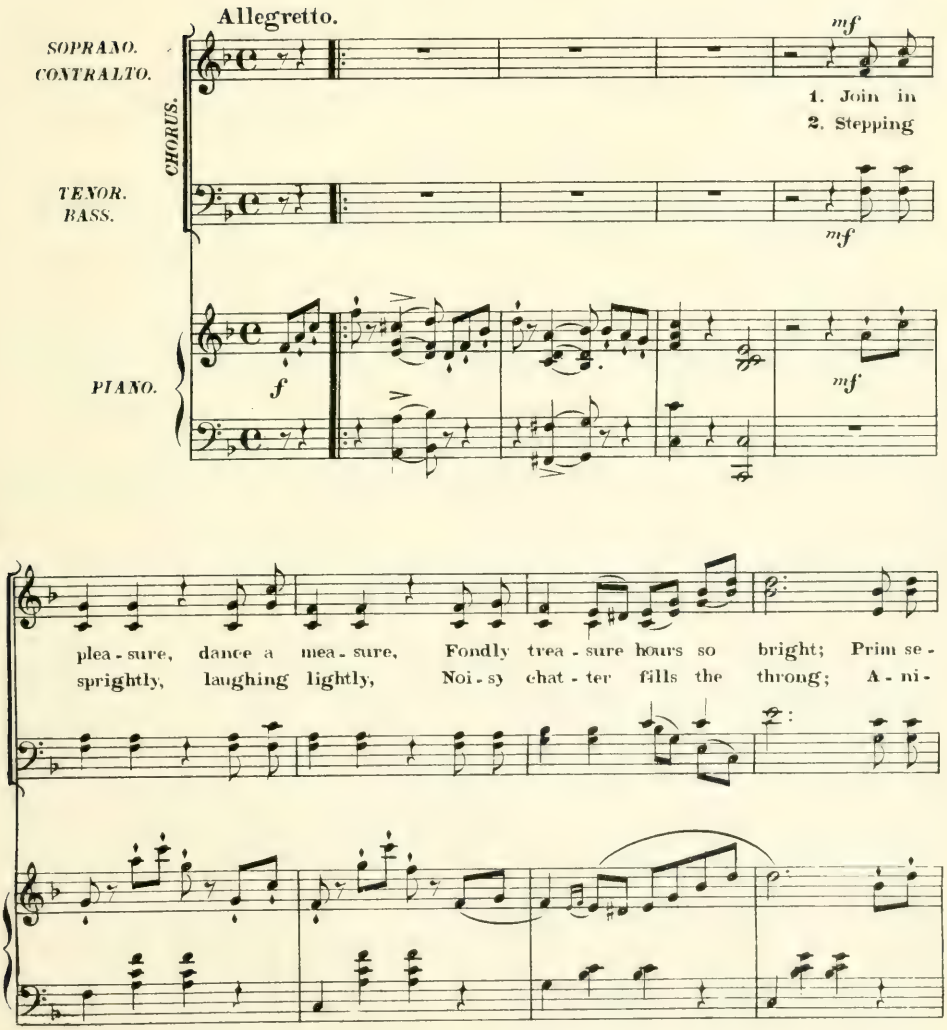
(Whistling.)

f

1st time. Last time.

Nº 16.—VOCAL GAVOTTE.

Join in Pleasure.



date - ly, Not too state - ly, Cold - ness great - ly mars de - light. Lightly
ma - tion, Cloaks flir-ta - tion, Fes-tive joys we'll still pro - long. When the

step with graceful bear - ing, Sui - ta - ble pre - ci - sion show, Finish
mu - sic din is loud - est, Sigh - ing swains may dare their fate, Plead with

comes of long pre - pa - ring, "Vis - a - vis" and "dos a dos". O
meek - est, dare the proud - est, In the ma - zy tête - a - tête.

tr tr

fair - est belle with bra-vest beau, State-ly, but with hearts a - glow, In

thrall sub-lime but meas-ured time, Ma-ted all e - la - ted go! O

all e - la-ted go!

fair - est belle with bravest beau, State-ly, but with hearts a - glow, In

thrall sub - lime, but meas - ured time, Ma-ted all e - la - ted go!

f

8

1. 2.

Nº 17.—SOLO & CHORUS.

Lullaby.

Moderato.

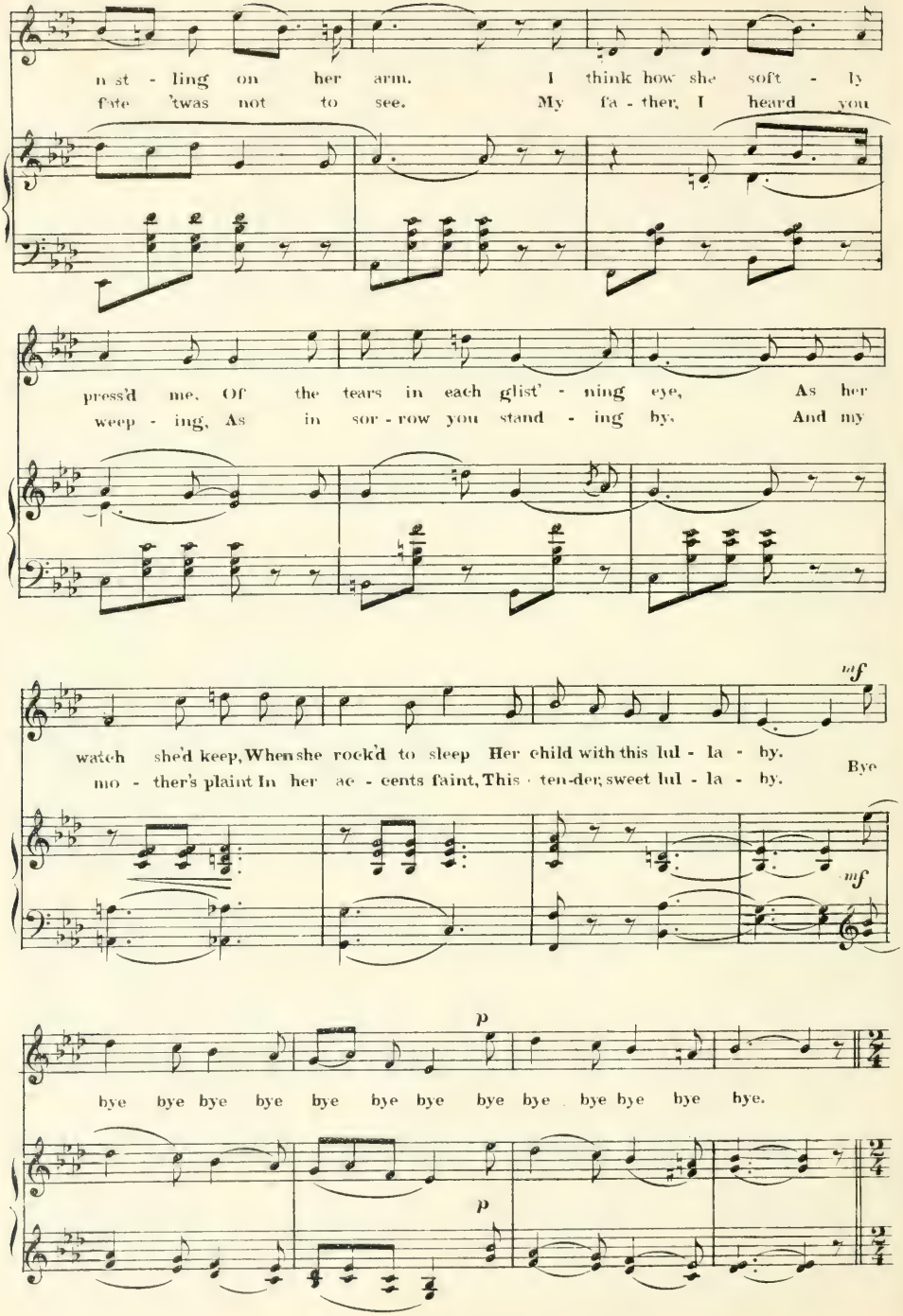
mf *p*

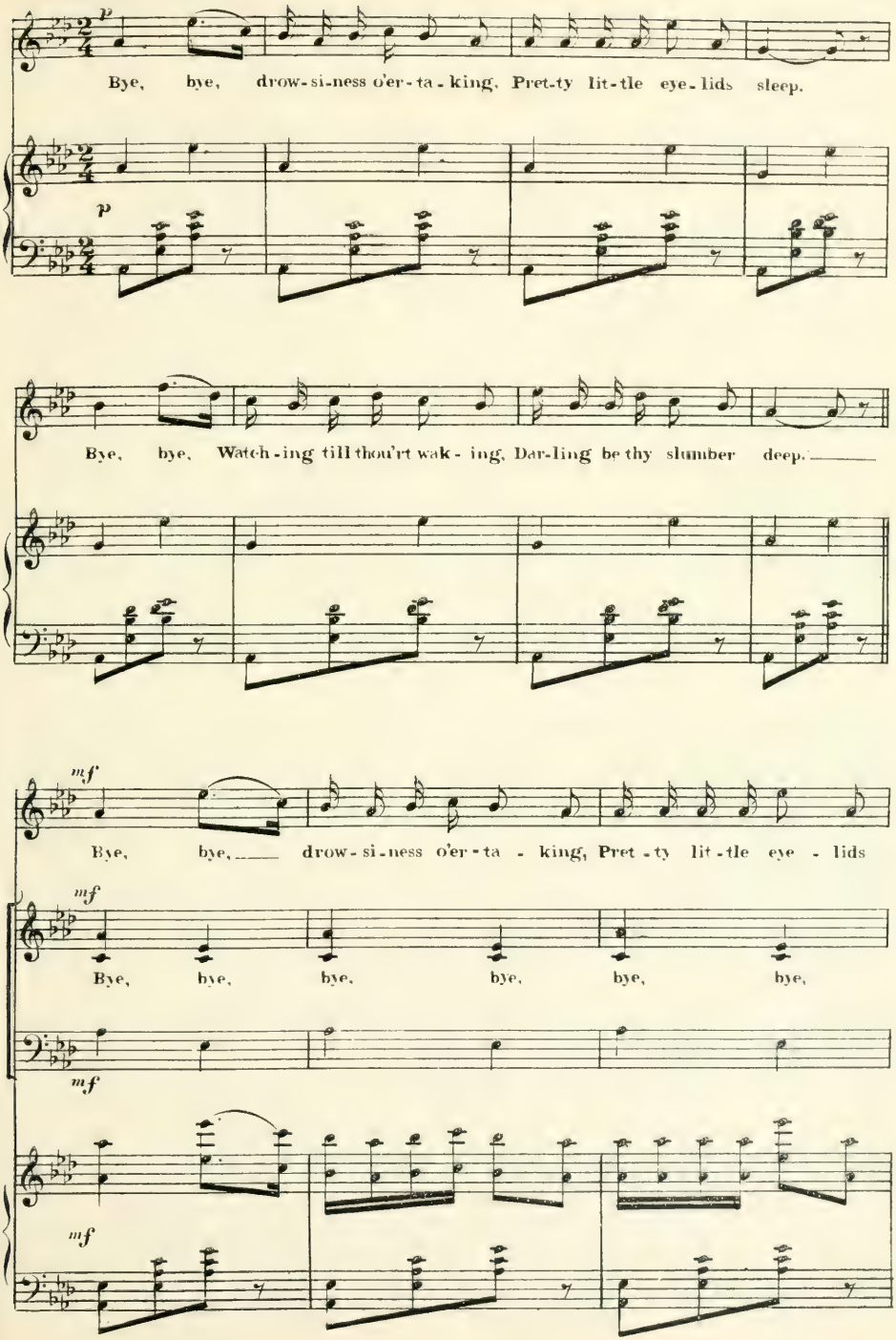
p

Dear moth-er, in dreams I see her, With
Ah! e'en when her life was eb - bing, Her

p

lov'd face sweet and calm, And hear her voice With love re-joice When
words were all of me; My fu - ture years Were all her fears, Her


n st - ling on her arm. I think how she soft - ly
fate 'twas not to see. My fa - ther, I heard you
press'd me. Of the tears in each glist' - ning eye, As her
weep - ing, As in sor - row you stand - ing by, And my
mf
watch she'd keep, When she rock'd to sleep Her child with this lul - la - by.
mo - ther's plaint In her ac - cents faint, This ten-der, sweet lul - la - by.
Bye
mf
p
bye bye bye bye bye bye bye bye bye bye bye bye bye.
p


p
Bye, bye, drow-si-ness o'er-ta-king, Pret-ty lit-tle eye-lids sleep.
p
Bye, bye, Watch-ing till thou'rt wak-ing, Dar-ling be thy slumber deep.
mf
Bye, bye, drow-si-ness o'er-ta-king, Pret-ty lit-tle eye-lids
mf
Bye, bye, bye, bye, bye, bye,
mf
mf

rest, Gai - ly have the hours flown, Im - per, im - per - cep - ti -

bly, Light, fan - tas - tic bliss un - known, Light fan - tas - tic bliss un -

f

known. Sweet - est mel - o - - dy The ta - ble gay,

f

f

O with jus - tice claim Our mor - tal frames. A - way, a -

way, a - way, a - way, a - way, a - way, a - way, a - way, a -

way, a - way, a - way. O sweet - est mel - o - dy, The ta - ble

rest, Gai - ly have the hours flown, Im - per, im - per - cep - ti -

bly, Light, fan - tas - tic bliss un - known, Light fan - tas - tic bliss un -

f

known, Sweet - est mel - o - - dy The ta - ble gay,

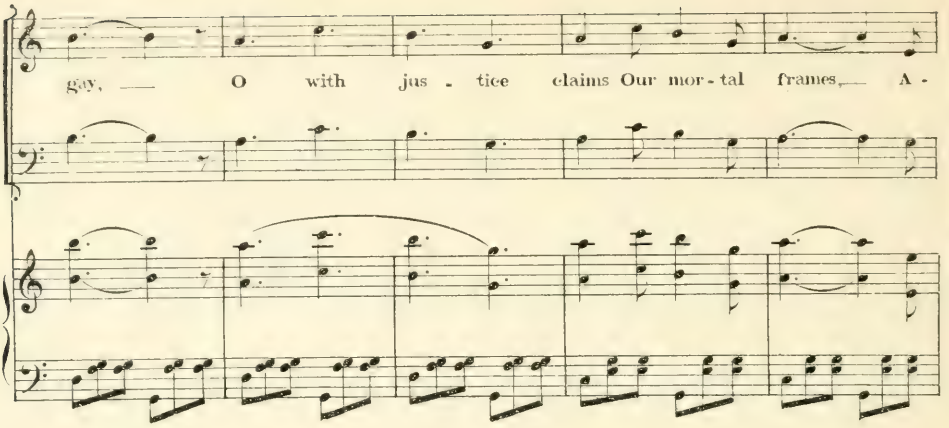
f

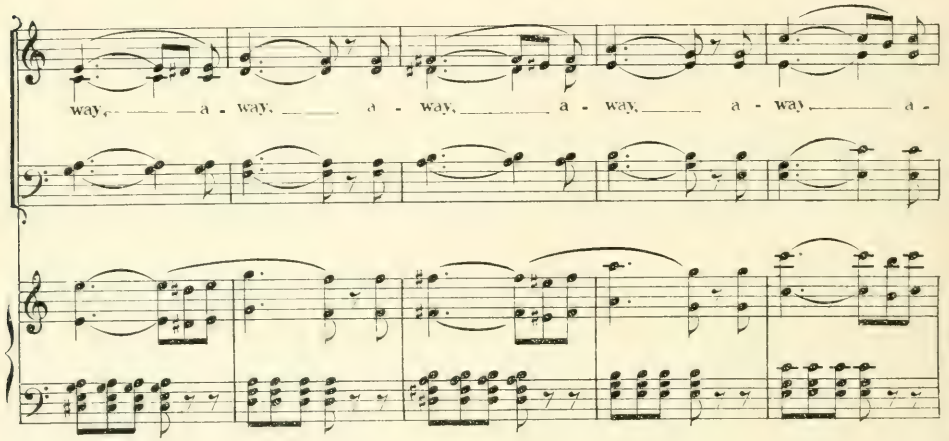
f

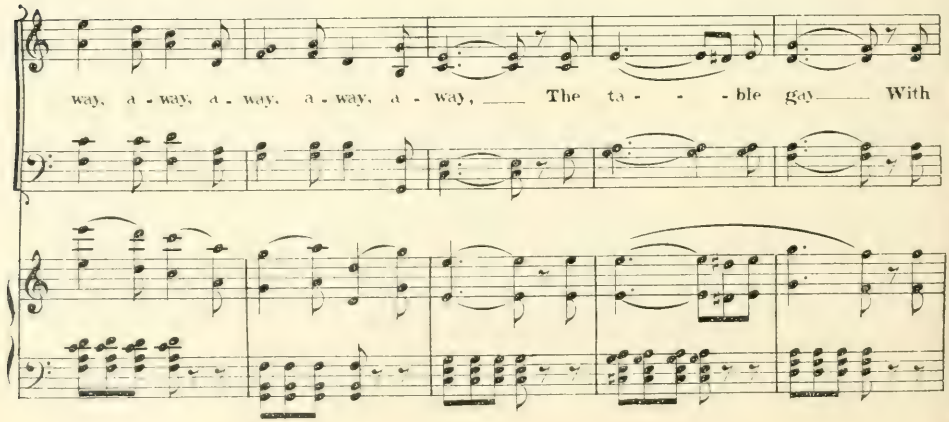
O with jus - tice claim Our mor - tal frames. A - way, a -

way, a - way, a - way, a - way, a - way, a - way, a - way, a -

way, a - way, a - way. O sweet - est mel - o - dy, The ta - ble


gay, O with jus - tice claims Our mor - tal frames, A -


way, a - way, a - way, a - way, a - way, a -


way, a - way, a - way, a - way, a - way, The ta - - - ble gay With

jus - - - tice claims, Our mor - - - tal frames a - way, a -

way, a - way.

dimin.

poco

a

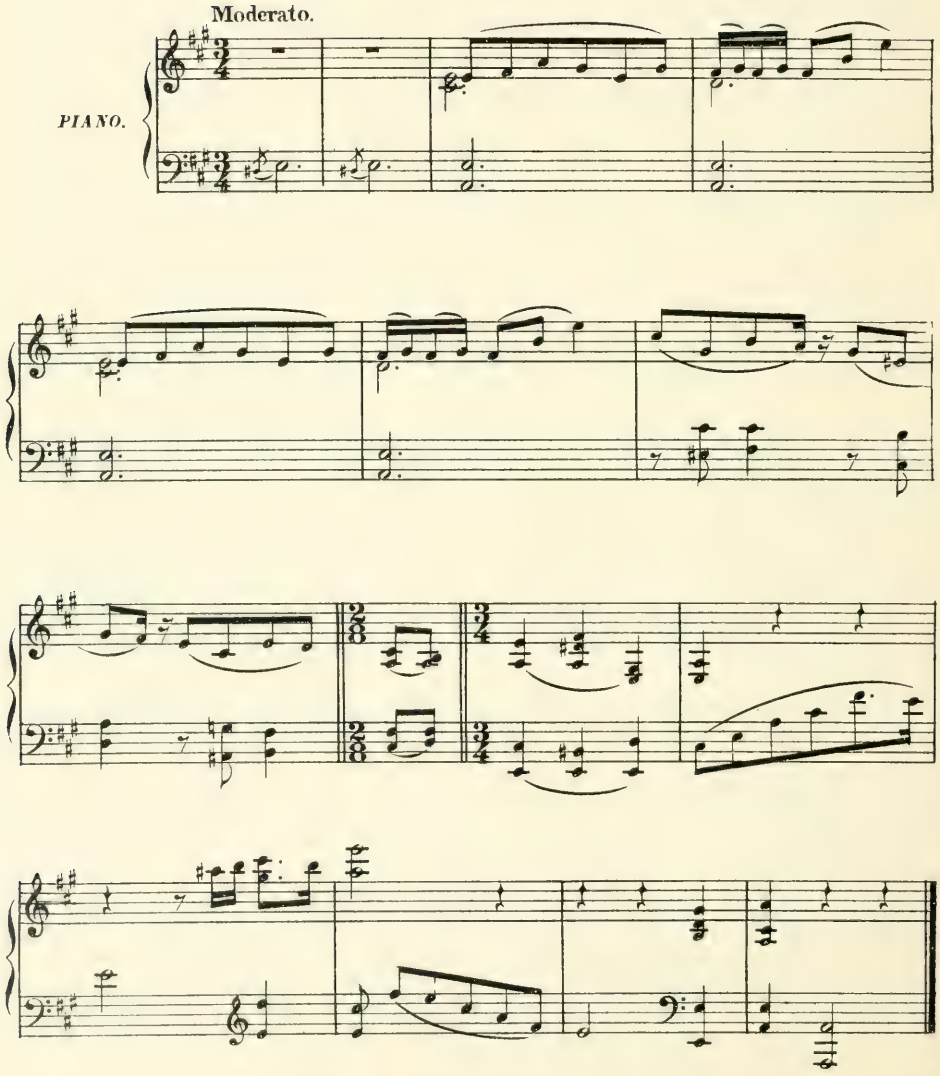
poco

p

attacca.

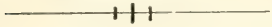
SCENE II.

Nº 19.—MUSIC FOR CHANGE OF SCENE.



Nº 20.—CONCERTED PIECE.

Good Night.



Allegretto moderato.

ERMINIE & MARIE with SOPRANO I.

SOPRANO 1.
SOPRANO 2.
CHORUS.

mf

Tis growing late, yes 'tis growing late, And time to end the

CERISE & JAVOTTE with CONTRALTO I.

CONTRALTO 1.
CONTRALTO 2.

mf

'Tis growing late, yes 'tis growing late, And time to end the

EUGENE with TENORS.

TENOR.
BASS.

mf

MARQUIS, RAVANNES & CADEAUX with BASSES.

PIANO.

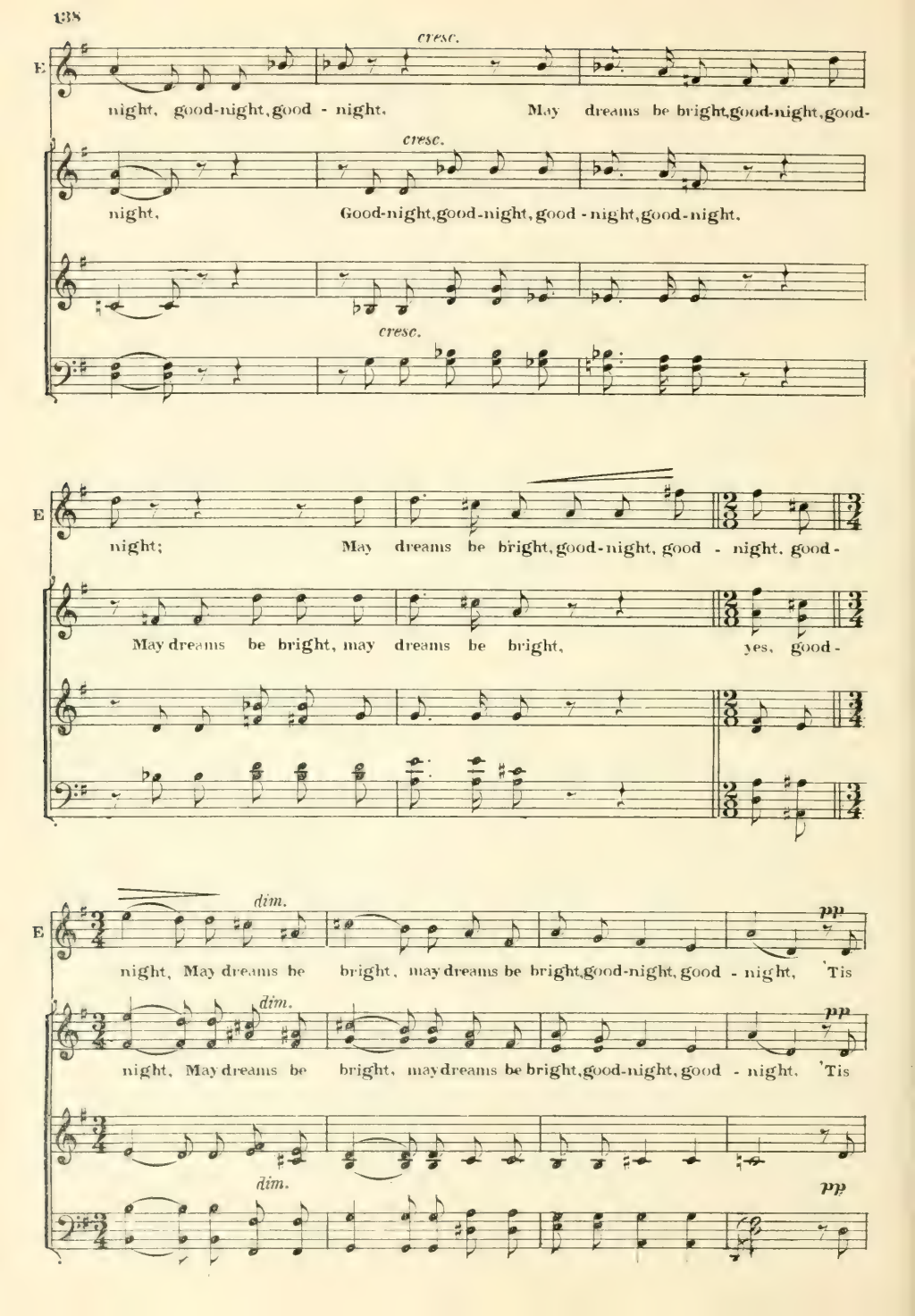
mf

(*Unaccompanied.*)

ERMINIE.

fête, Or we shall see the morn-ing light, Be-fore we say good-

fête, Or we shall see the morn-ing light, Be-fore we say good-


cresc.
night, good-night, good - night. May dreams be bright, good-night, good-
cresc.
night, Good-night, good-night, good - night, good-night.
cresc.
night; May dreams be bright, good-night, good - night, good-
May dreams be bright, may dreams be bright, yes, good-
dim.
night, May dreams be bright, may dreams be bright, good-night, good - night, 'Tis
pp
dim.
night, May dreams be bright, may dreams be bright, good-night, good - night, 'Tis
pp
dim.
pp

E

grow-ing late, yes 'tis grow-ing late, And time to end the fête, Or

grow-ing late, yes 'tis grow-ing late, And time to end the fête, Or

E

we shall see the morn-ing light, Be-fore we say good-

we shall see the morn-ing light, Be-fore we say good-

we shall see the light, the light be-fore

ERMINIE & MARIE. *mf*

Ah!

EUGENE. *mf*

night. Ah!

mf

night. 'Tis grow-ing late, yes 'tis grow-ing late, And

mf

mf

so late

E M

ah Or we shall see the

Eug.

ah Or we shall see the

time to end the fete. Or we shall see the

the fete we'll see

dim.

morn-ing light be-fore we say good-night, good-night, good-

p

morn-ing light be-fore we say good-night, good-night, good-

morn-ing light be-fore we say good-night,

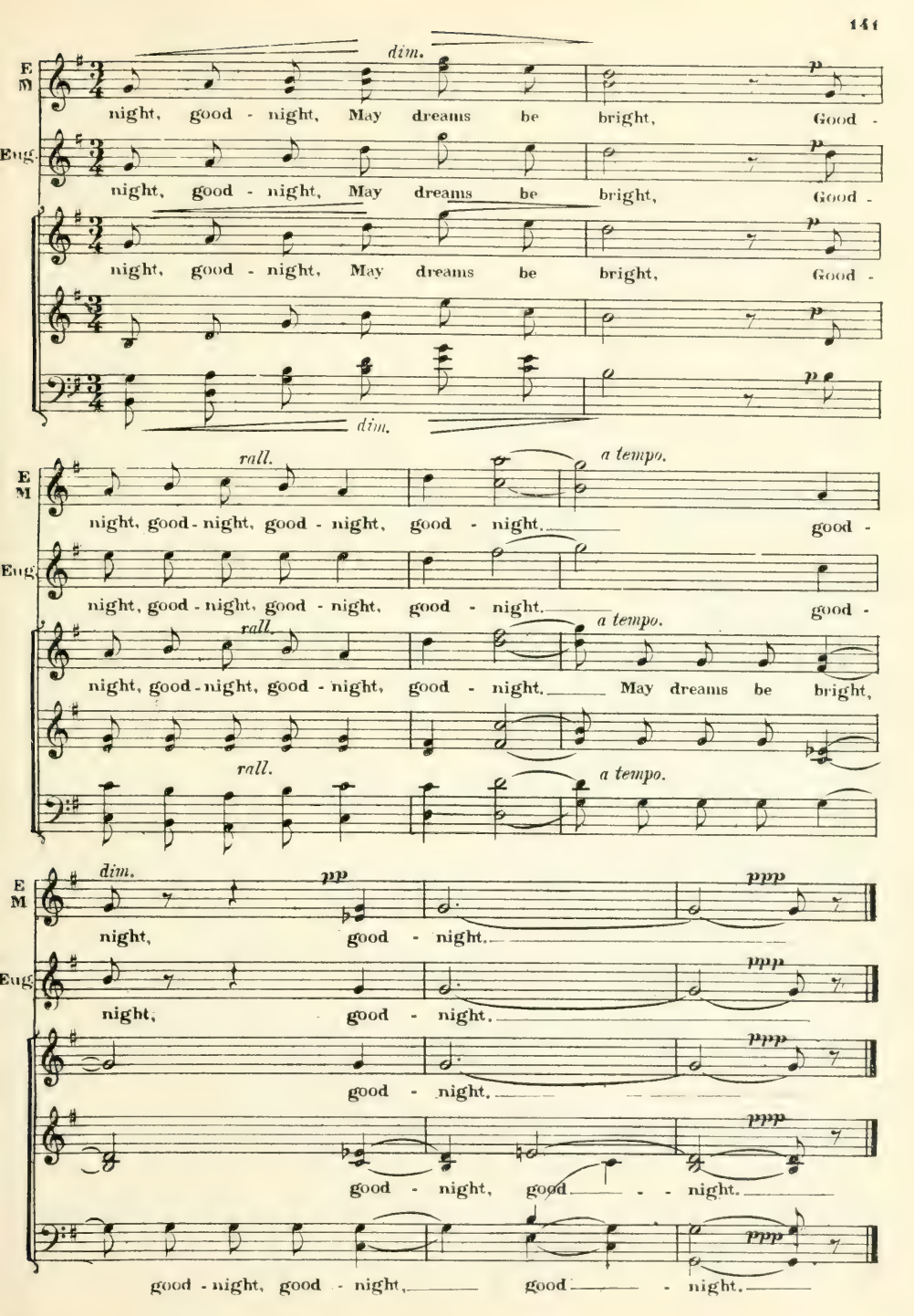
night, May dreams be bright, Good-

mf

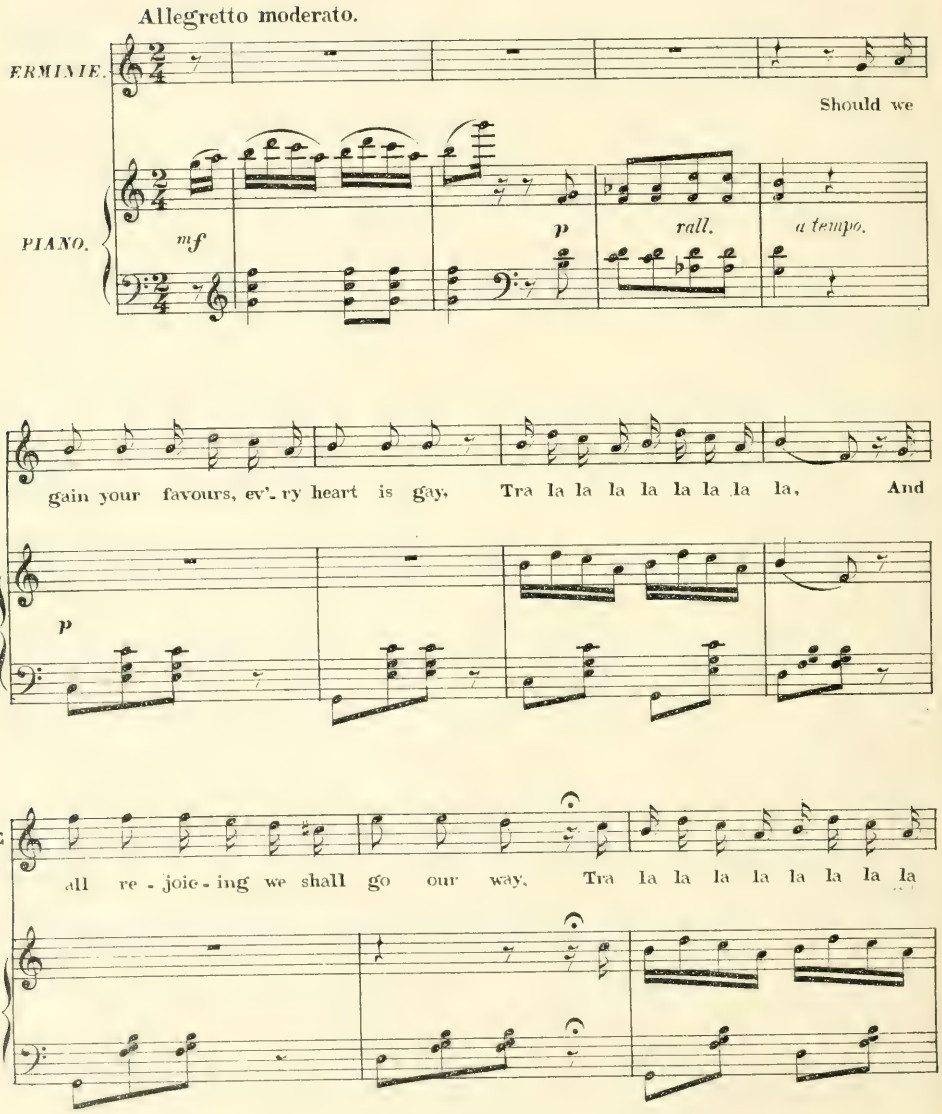
night, May dreams be bright, Good-

good-night good-night. May dreams be bright, Good-

p *mf*


dim.
E M
night, good - night, May dreams be bright, Good -
Eug.
night, good - night, May dreams be bright, Good -
night, good - night, May dreams be bright, Good -
dim.
rall.
a tempo.
night, good - night, good - night, good - night. good -
night, good - night, good - night, good - night. good -
night, good - night, good - night, good - night. May dreams be bright,
rall.
a tempo.
dim.
night, good - night.
night, good - night.
good - night.
good - night, good - night.
good - night, good - night, good - night.

Nº 21.—FINALE.


Allegretto moderato.
ERMINIE.
Should we
PIANO.
mf
p
rall.
a tempo.
E
gain your favours, ev'-ry heart is gay, Tra la la la la la la la la, And
p
E
all re - joic - ing we shall go our way, Tra la la la la la la la la

EUGENE.

E

la. Let grace, not ire in your heart a-bide, Let your

Eug.

smiles all our ef-forts guide, In counsels mild your de-cis-ion guide, For the

ERMINIE.

Eug.

taste of suc-cess is sweet. Tra la la la la la la

E

la, Tra la la la la la la.

f

Allegretto. (quasi Tempo di Marcia.)

PRINCIPALS with SOPRANOS & CONTRALTOS.

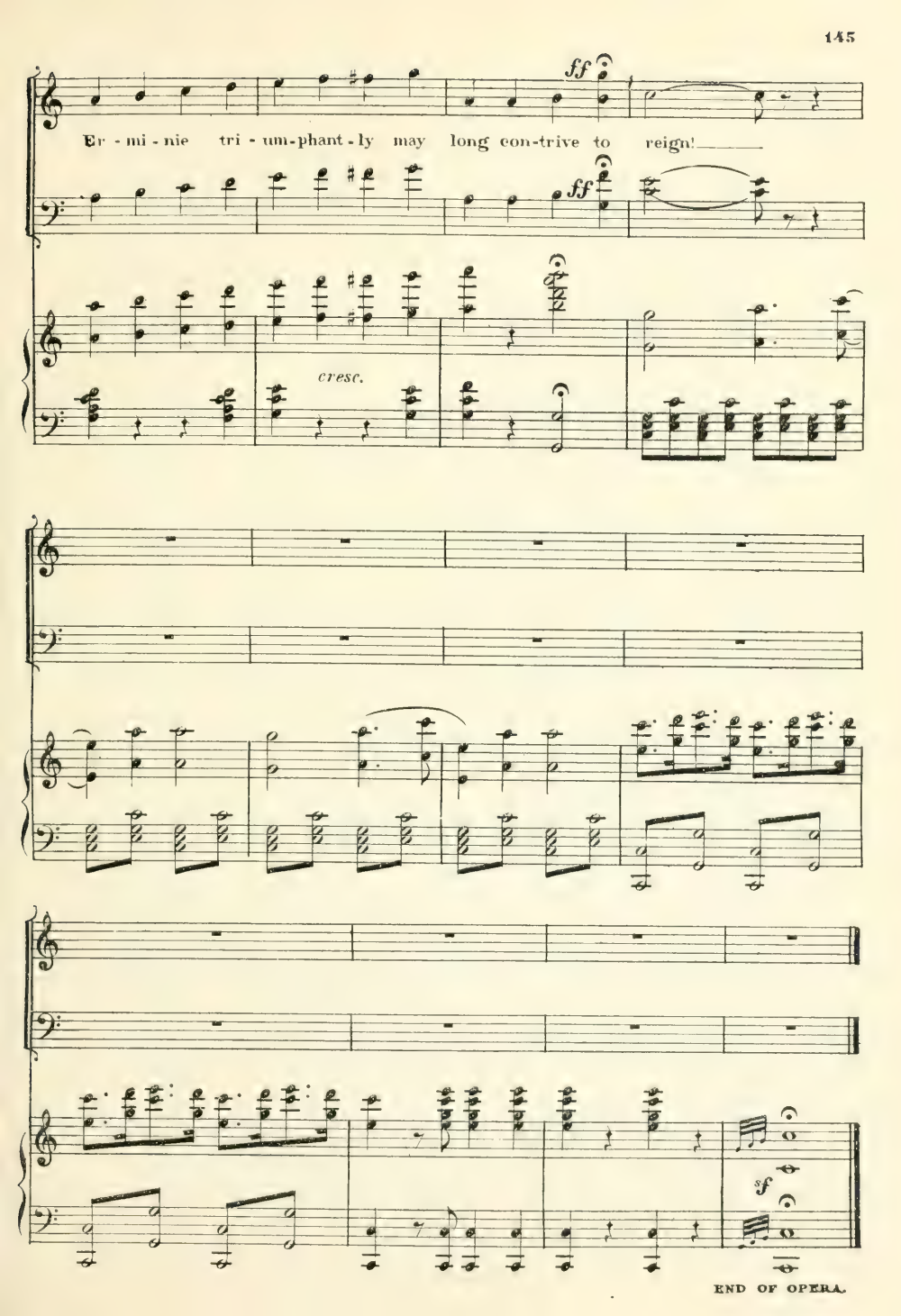
CHORUS.

Deign, pray, to cheer each heart Kind - ly, ere you de-part. A

TENORS & BASSES.

weight of care dis - may - ing, al - lay - ing, al - lay - ing,

Say with our ef- forts we gain Here a vic - to - ry, And


ff
Er - mi - nie tri - um-phant - ly may long con-trive to reign!
ff
cresc.
ff

END OF OPERA.

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Charles Wakefield Cadman
Opus 46, No. 3

Voice

Piano

Smoothly and softly

About ♩= 80

Far off I hear a lov - er's flute A - cry - ing thro' the gloom: — Far

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3. Far off I Hear a Lover's Flute
4. The Moon Drops Low

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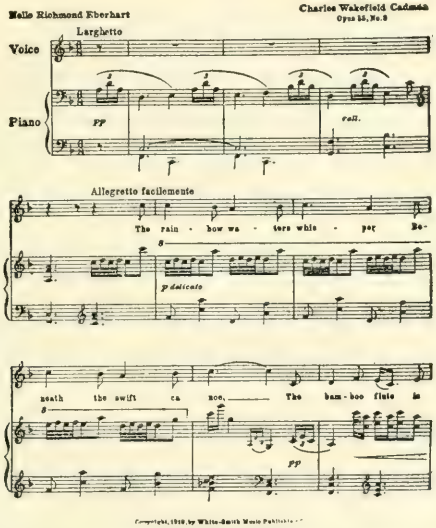

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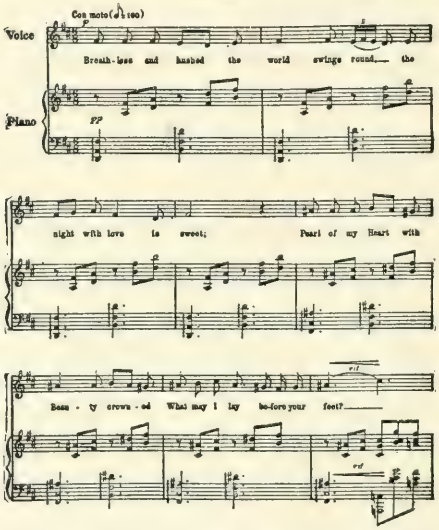

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